Mediascene

ISSUE 34 $1.75

SCIENCE FICTION PREVIEW

THE S-F DRAMA OF
METEOR

THE S-F VISION OF
H.G. WELLS'
SHAPE OF THINGS TO COME

THE S-F FANTASY OF
TIME AFTER TIME

TWO PART SPECIAL

THE S-F HEROICS OF
BUCK ROGERS

FORECASTING THE NEW PRODUCTION OF AN AMERICAN CLASSIC BY THE MAKERS OF
GALACTICA

THE MAGIC PEN OF
J.C. COLL

THE WORLD OF
FAERIES

FILMS
COMICS
MORE!

A SUPERGRAPHICS PUBLICATION

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mediascene

With the completion of this issue, **MEDIASCENE** begins its seventh year of publication.

Seven years is a long time for just about anything, but in the magazine business it's almost an eternity. Few publications ever last beyond their first year or so, and a quick glance at the record will amply prove out the point. At the risk of sounding prejudiced, much of the satisfaction in producing **MEDIASCENE** over the years derives from that very fact. Its value, however, has been proven many times over in its consistently growing circulation and wide-spread acceptance.

Along with that growth, has also come an increasing amount of editorial responsibility. Since the first issue went to press in 1972, there have been over 1100 pages produced (double that number equates to regular magazine size). Admittedly slim in content during the early years, **MEDIASCENE** has expanded to the point where it not only holds its own, but regularly tops many of the slicker, larger-budgeted publications.

In the past two years, I've modified the concept of the magazine to bring a host of exclusives about films, comics and tv entertainment to this readership. The idea seems to have caught on impressively, judging by the audience response. Our pictorial previews have emerged as the magazine's strongest features. By assimilating material from dozens of behind the scenes sources and structuring it into solid, entertaining articles, we have made readership of this magazine a vanguard of information months, and often years, before the actual event is to take place. Few other publications, if any, are predicated on so audacious a concept. And, unless readers insist on a different direction, that policy will continue in the year ahead.

While I'm on the subject, it may just be the right time to inform those of you who have been regular readers that I'm considering a number of changes in the magazine in the months ahead. As you know, **MEDIASCENE** has a particular design style by which all editorial features and most ads are unified to create a total "look." The present format has been imposed on the publication for more than three years, and it occured to me that the time may have come for a change, or at least for a minor remodeling, that will give these pages a fresh look about them.

The redesigning of **MEDIASCENE** might, however, have a negative effect by not capitalizing on the strong, identifying image that has been built up over the last few years. All of these considerations will be weighed carefully before any decision is made.

Another change may be in the title of the magazine. I am constantly surprised at the great variety of mispronounciations applied to the word **MEDIASCENE**. Although the publication has already undergone one name change (from **COMIXSCENE** to **MEDIASCENE**), another one may soon be in order. Should the change be made, however, be assured that the content of the magazine will remain exactly the same.

Have an opinion about all this? If so, you may find yourself contributing to yet another idea in the upcoming overhaul—a reader's letter column. How many times have you picked up a new magazine, bypassed dozens of interesting text and pictorial features to see who's saying what in the "readers speak" section?

In my travels around the country to exhibitions, shows and conventions, I experience a considerable amount of personal contact with **MEDIASCENE** readers who are always ready to discuss the topical issues in each number. Still, it's an extremely narrow view compared to the total audience of the publication, an audience from whom we'll be waiting to hear.

I'm always interested in discovering if the more experimental features published in the magazine have a greater or lesser impact on our audience. Take the first two installments of *How To Write and Draw For the Comics* which ran several issues ago. Reader's response will definitely determine whether the series is continued or dropped from successive issues. Strictly speaking, any "How To" feature is somewhat out of place in the pages of **MEDIASCENE** which is generally confined to straight reporting, reviews and interviews.

But, rules were made to be broken, and occasionally an exception will be made for the express purpose of experimentation. That's the time that comments and criticism are really required. The content of **MEDIASCENE** is generally determined by an educated guess, based for the most part on previous successes as determined by mail, phone and in-person response. The magazine justifies its existence by filling a need with a particular audience that no other publication can fill.

In order to more clearly define that need, I am proposing that a reader's column be initiated in the next few issues. Here's your chance to be heard. Have anything to say about the Comic Book Guild, or the rising cost of books and decreasing quality of the material? Care to discuss the wave of visual novels that have been released in the past two years, who should be doing them and who shouldn't? Want to tell us how to put the *movie* back into movies? Or the influence of the tv superheroes on your kids! Do it now—and send your words of wisdom to *MediaMail* using the address in this magazine.

Over the past half dozen years, my personal commitments have expanded to staggering proportions in terms of time, effort and financial resources. With every succeeding year, these commitments have grown to the point where each day has become a 16 to 20-hour investment paid toward the most pressing deadlines at the moment.

MEDIASCENE is easily a full-time job, as is the administration of the Supergraphics mail order operation. Add my commercial work on top of this, and the schedule begins to split at the seams. The only choice to be made, obviously, was to eliminate part of the commitment, not an easy thing to do, considering how much has gone into each of those directions. I am convinced, however, that my decision under the circumstances has been the right one.

I've decided to retire from commercial work, which included all assignments such as paperback book covers, magazine illustrations and advertising art. Though this is the field of highest financial return, it is my feeling that I can best use my time and talent in other areas.

To that end, I've joined forces with Byron Preiss for the purpose of developing a new publishing company, one that will specialize in the production of art books. This new platform will enable me to direct and design what will hopefully be a series of high quality publications aimed at the mass-market area. These projects will begin to materialize in the summer and fall of this year, and **MEDIASCENE**, will of course, furnish the most up-to-date details on each endeavor.

The shift will also afford me additional time to work on material like volume three of *The History of Comics* and the long overdue *Encyclopedia of Super Heroes*. I don't mean to give the impression that I'm ultimately divorcing myself from the art field. Nothing could be further from the truth. I am saying, however, that I intend to confine my artistic activities to those in which I have a personal investment. There may be prints, portfolios and perhaps even another Chandler novel.

The year ahead looks interesting with a host of imaginative and innovative projects underway, including one of the most important ones of all, this magazine.

Hope the new year will treat you as well—and til next time, take care. ●

STERANKO

SPECIAL SALE! EVERY ITEM IN THIS ISSUE AT 20% DISCOUNT-SEE PAGE 35

MEDIASCENE BACK ISSUES FOR SALE!

No. 1 — Power packed premiere issue on DOC SAVAGE. Illustrated versions of Doc by John Fleng Gunn Cohen, Don Adkins, Mario Laverde and Dorothy Big Doc George are fully spotlighted. The Man of Bronze issue and reviews, covered all by pulp and comic representatives. Full page Shadow presentation piece by Starnaka.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's reunion with Big Boy Bud Dietz, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Big Red Marvel memoirs, along with articles on the Spider pulps. Krupp underground comix and an offbeat and insightful conversation by Starnaka.

No. 3 — Haunting HORROR ISSUE! Lovecraft, Poe, Bloch, Derleth, Howard and others in the underground, all discussed and dissected in a definitive article. Illustrations with dozens of vintage horror comic covers. "Creepy," the weirdest, terrorific graphic story by Starnaka appears in the controversial. Pictorial feature on horror Pulps.

No. 4 — DOCS AND THE COMICS a fine issue of the special issue that examines the role of comics and pulp magazines. The controversial 3-page centerfold pays "The Black," by Starnaka highlights this issue, along with the story behind its creation. Plus reviews, articles, features, and behind the scenes material by Starnaka.

No. 5 — Special SHADOW AND SPIDER issue, under double issue featuring news, articles and art never before published. Illustrations by Nowlin, Ay la Puente, Smith, Bolton, Kelly, Starnaka and others. Exclusive portion on Lamont and Howard, The Evolution of Epic and Barbarism in the Comics, and more on the heroic fantasy field.

No. 6 — Big BARBARIAN issue. Full of action-packed facts and graphics. An article on Barbarians of the Pulps is featured along with great cover-artwork portfolios of Barbarian, John Carter's long and fantastic career is chronicled with rare pulp Photos. Comic strips, paperback reviews, films, records, and movies fill out the package.

No. 7 — Colorful CRIME AND VIOLENCE issue from Pulps Comics to Magazine Issue, featuring Steranko cover and centerspread paintings. Interview with Encyclopedia author Don Pendleton, writing for crime thrillers in their Covers and Chat, Illustrated profile. Expanded issue 72 full and made to go with this Change to Mediascene

No. 8 — Prolific PULP issue, packed with a special graphic history of pin-up art from comics to calendars to cinema. A Bernie Wrightson tribute to Marilyn Monroe graces the centerspread along with pin-ups from the past longer comics, fanzines and movie. Many are heavily illustrated with exciting graphics in a new redesigned format.

No. 9 — Amazing All-HERO issue, featuring a photographed tribute on the History of the Savage, interview with Jerry Siegel, interview with Jerry Siegel, interview with Superman artist Wayne Boring, Alfonso Hope of Harper's Bizarre, Steranko centerspread of his Scrapbook here, Tales, Comic, Film, TV and paperback news about Conan, Mark Gardner, others fill out this heroic issue.

No. 10 — SCIENCE FICTION Special Issue, illustrated by Williamson, Wood, Krupp, Bolton, more. Giant amazing issue packed with art and graphics. Fantastic Adventure Pulps that underground in color. It's 52 comics reviewed. Pioneer of the Year, 12 on TV, Pop Group of Thrillers, Detective Pulps, comics, films, & galactic blockbusters!

No. 11 B&W ADVENTURE Issue Features Hollywood's Greater Films, The Return of The Pulp Heroes (Shadow, Savage, Spider), Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes on the Beyond Longview New Wave Vampire Horror, expanded comic cultures, more monster color with superb Swamp and Sorcery centerspread.

No. 12 — Big FILM issue, Special Preview of Godfather II, Roger Moore in Gold, others, Pictorial of James Bond in Man With the Gold en Gun, The Mystery of Mystery, Agatha Christie and her Film Version in the Great Pretenders, new comic bio of Lenny Bruce, The Gangland in Film and Fiction, colorful cover-upmost poster, pin ups, etc.

No. 13 — All ACTION issue, packed with photo coverage of The Great Movie Power, Fighters of the Decades, and The Legend of Bill Jack. Special feature on the Return of Sherlock Holmes with Rare centerfold poster in color. Photo issue on the new Philo, plus comic cover, paperbacks, more radio news, TV, history, adventure!

No. 14 — Powerful All PULP issue, featuring the most complete issue in history. The Secrets Behind The Shadow written by its creator, Walter Gibson, Lovecraft color-filled centerspread introducing the Doc Savage and Shadow Pen chats, Lovecraft feature on the Legacy of Pulp Heroes. Preview of Fantasy, Super Sensation, more.

No. 15—Double-sized COMICS issue. Vaughn Bode's startling self-portrait in words and pictures, his best ever. One work, a penetrating look at Barry Smith, illustrated with a great color centerspread, special feature on Jack Kirby's return to Marvel with exclusive Silver Surfer pin-up of Doc Savage, the Art of Neal Adams with a full page Tarzan.

No. 16—Special ARTIST issue. The full story behind the Sib Kane, Bish and Farlow graphic novels. Visions of The Shadow, Gene Wrightson, reveals his influences and more. Here is a candid interview, Feral Tribune to Vaughn Bode with an exclusive political portrait by Vincent Rade, plus features on Royal Flash, published specimen on covers, comics.

No. 17 — Dynamic ART issue. Amazing The Silver Skull, a look at the flying knights of WWI in comics, pulps and films, with a color flipbook centerspread. Edgar Rice Burroughs memorable portraits by Frank Frazetta, the Case Against Superman by Jerry Siegel, preview of Logan's Run, comics, films, more.

No. 18 — Panoramic PULP issue spotlighting The 50 Finest Pulps with cover reproductions; How I Paint The Shadow by Rudolph Mastrotti with never-before-published art; Behind The Mask, begins at the great Pulp Heroes, The Shadow of the Comics, introducing Crusader, an exciting, new vigilante novel, more.

No. 19—The SCREEN AVENGERS take your mind on startling fact and fact filled 64-page feature on the heroes and villains of the Saturday afternoon serials featuring The Spider, Flash Gordon, The Shadow, Captain America, The Phantom, Ace Drummond, scores of others. Comics, Cliff Tools centerspread.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams color cover. B & B in the Cinema; a Conan Canvas by Robert E. Howard. Jack Kirb' Final Kingdom with illustrated Wein, Wood's Wizard King, Torkan, the Magician of Middle Earth; Lord of the Rings Storyboard by Starnaka. Comics, Media news!

No. 21—A FILM ANIMATION SPECIAL featuring the history of the cartoon from McCay and Disney to the present. Bob Clampett's John Carter of Mars, Porky, Bullwinkle and friends, Profiles on the Fleischer Animators, Chuck Jones cover. Hanna-Barbera to Warner Bros. funny animal actors. More!

No. 22 — Sensational STAR WARS spectacular packed with color before seen photographic coverage, storyboard art and a 3000 power centerspread. Inside Marvel's New Years Special. Superman at the Movies, King Kong poster art, Ralph Bakshi's Wizards, world film previews, comics, films and media news.

No. 23 — The SUPER WOMEN from Charlie's Angels to Wonder Woman. An exclusive interview with Marvel's charlie artists Romita and Buscema. Philcon Invasion color centerspread, the tales of the Batman collecting original art, why and how, the Robert Bloch retrospect, comics, movies and more.

No. 24 — Fabulous FANTASY, with more sword and sorcery in the cinema and its new Spanish film. An exclusive interview with Conan's Lost and found Star Wars update. The Silver Surfer inspired Marvel Marvels! Kirby's new SF3 hero, Valor, preview centerspread, an eye-popping Poe Bonus photo feature.

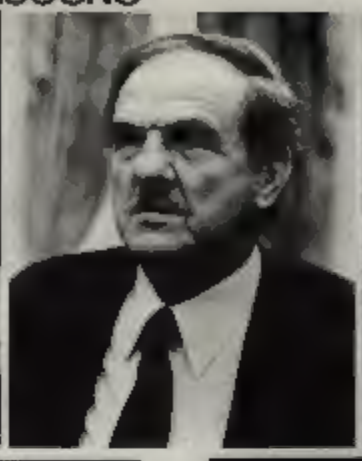
No. 25—SCI-FI, Issue Devoted to Research, and a legion of furry Mongo Invasion. Carl Kaha and his Uncle Scrooge are featured, along with the furry friends of Frank Frazetta, The Life and Times of Barrymore Bark, Dr. Seuss' The Lorax. Ace Trepp, plus Steve Carter attacks his tooth bit.

No. 26—Exciting STAR WARS follow-up issue, filled with never before released art, wrapped in a new color comic art centerpiece centerspread. There are also previews of the new Subterranean film, Marvel's TV heroes, The Blue Bears That Never Was, sci-fi film news, comics, heroes and much, much more.

No. 27—Mystifying MAGIC issue, featuring Siegman's autobiographic feature on magic and escapes also, features on Margo the Magician by Wilson Gibson, The Magic Castle, the Conan, Logan and Thongor films, Dan McGregor's Dragon-flame and History of Grey Morrow's Illustrated Zelazny.

No. 28—COMICS AND ARTISTS issue, with a special effects section on those Americans at the Third Rate. An exclusive Mike Kaluta interview with a rare color cover; Andy Warhol's Dracula, Jack Kirby's Prisoner, The Illustrated Delany and Bob Dowd's Epic cover centerspread by Greg Morrow more.

MEDIASCENE BACK ISSUES ARE IN SHORT SUPPLY - GET YOURS WHILE THEY LAST!



METEOR

Earth is Doomed.

Within six days, the world will come to a cataclysmic end as the result of an incredible chain of events which have their origins in the far reaches of outer space. Only the combined technology of the Earth's major powers could possibly avert the oncoming Armageddon.

The threat to Earth's survival begins when a huge comet smashes its way through the asteroid belt. The celestial collision causes a mammoth asteroid to explode, and a titanic meteor—a staggering five miles in width—to speed toward our world, preceded by a barrage of gigantic stone splinters. In less than a week, the meteor itself will collide with Earth, unless...

That is the premise of **Meteor**, a $16 million disaster epic which went before the Panavision cameras on October 31, 1977, and is intended for release by American International Pictures in June of 1978. **Meteor** is a Ronald Neame film produced by Arnold Orgolini and Ted Parvin from a screenplay by Edmund H. North and Stanley Mann for the recently formed Meteor Productions. The film is a Sandy Howard-Gabriel Katzka-Sir Run Run Shaw presentation directed by Ronald Neame. Neame's last Hollywood directorial assignment was Irwin Allen's disaster spectacle **The Poseidon Adventure**, a picture which will be dwarfed in magnitude and budget by the upcoming **Meteor**.

"It's not *just another* big action and excitement film," Neame predicted. "It has a comment to make and it deals with a threat that could be all too real."

The reality of the **Meteor** threat may, in fact, be the reason that the multi-million dollar epic went into production in the first place. Within the past thirty-five years, three Apollo asteroids (asteroids with orbits which intersect that of the Earth)—Apollo, Adonis and Hermes—have had close call misses with our planet, coming respectively within striking distances of 2 million, 1 million and 500 thousand miles. These near misses have aroused considerable interest in Apollo asteroids, particularly from the scientific community which began to give serious study to the problem. One of these studies, begun by the Massachusetts Institute of Technology in 1968 and titled *Project Icarus*, proposed a task force by which the Earth could defend itself against meteor bombardment. Producer Ted Parvin read about *Project Icarus* in 1975 and, a year later, the idea was in production as a dramatic motion picture.

Sean Connery stars in **Meteor**, portraying Dr. Paul Bradley, a U.S. astrophysicist, designer and director of *Project Hercules*, which is an orbiting satellite equipped with nuclear missiles. Bradley conceived *Project Hercules* as a defense against extraterrestrial bodies threatening to collide with the Earth. He resigned from the project when the military saw more potential in it as a weapon.

Co-starring with Connery in the film are Natalie Wood as Tatiana Donskaya, a multilingual Soviet astrophysicist; Karl Malden as NASA Chief Harold Sherwood; Brian Keith as Dr. Alexei Dubov, the head of the Russian scientific delegation that comes to America; Martin Landau as General Barry Aldon, the United States military leader of *Project Hercules*; and Trevor Howard as Sir Michael Hughes, Chief of Jodrell Bank Observatory, in the role of the President of the United States is veteran actor Henry Fonda.

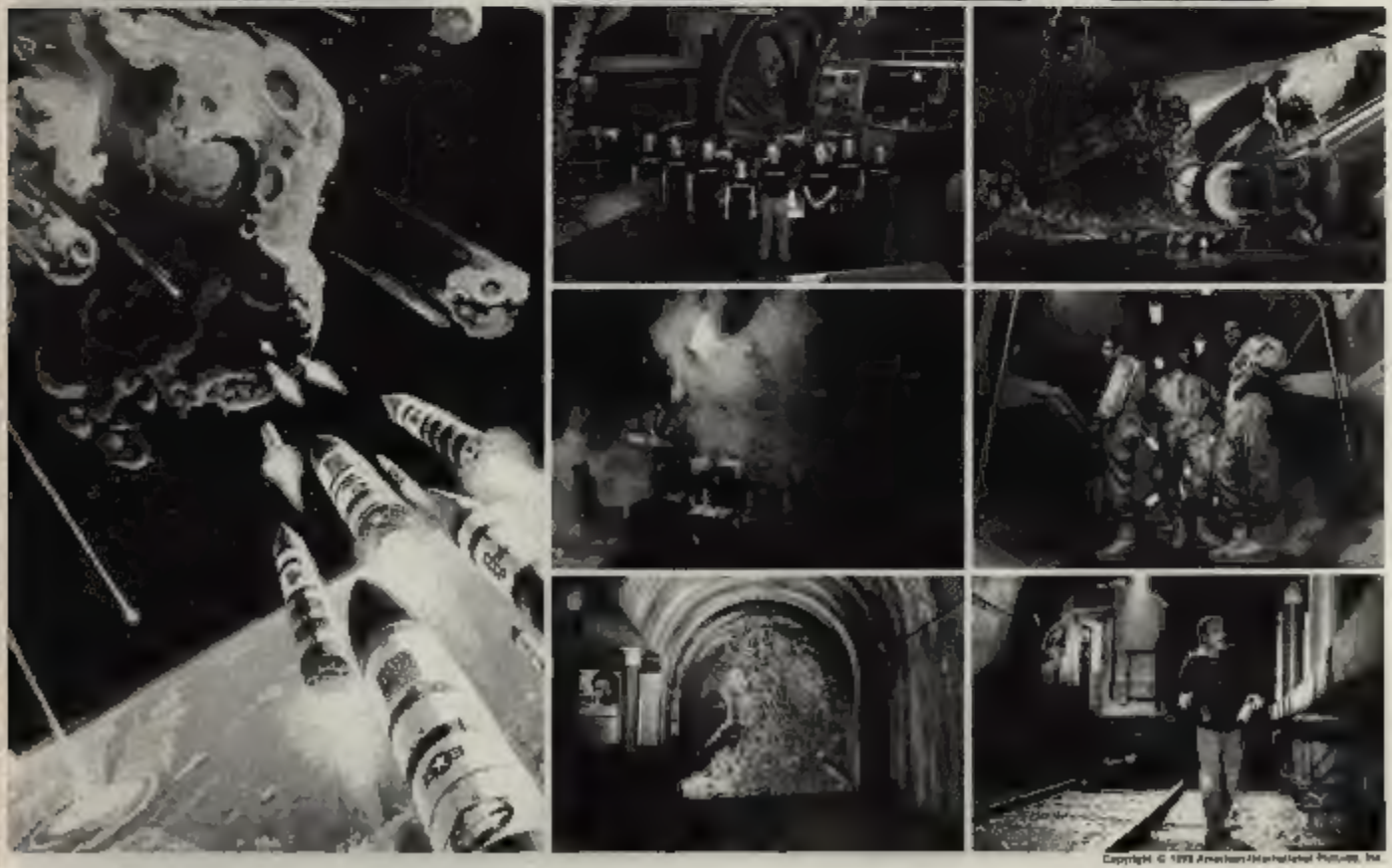
Meteor depicts the efforts of nations uniting co-operatively in a common cause. "If people can get together," said Neame, "we'll be all right. Sean Connery and his Russian counterpart, Brian Keith, can't speak the same language, but they still unite and become friends to work out the problem."

Dr. Bradley is called upon by NASA to command *Project Hercules* and save the Earth from the approaching meteor. He suggests to the President that the United States join forces with the Russians. The Soviets need little coaxing to help when the first of the meteorite splinters devastates an area of Siberia. Shortly thereafter, Dr. Alexei Dubov and his assistant-interpreter are on their way to America. General Barry Aldon objects to the inter-action of the Russian scientists. Nevertheless, Bradley takes Dubov and Donskaya to *Project Hercules*' secret command center, which is located in an unused subway section in New York City. It is then that Dubov admits to the existence of *Peter the Great*, a nuclear-armed orbiting satellite not unlike *Hercules* itself.

The two scientists work against time to redirect the

ILLUSTRATIONS: *Top row*—Sean Connery, Natalie Wood, Karl Malden, Brian Keith, Trevor Howard, Martin Landau, Joseph Campanella, Henry Fonda. *Bottom row*: *Column one*—Sean Connery explaining the concept behind Project Hercules; Martin Landau, military head of the operation, posed next to a model of the space shuttle. *Column two*—**Meteor** poster artwork by Bob McCall. *Column three*—the entire star line-up in their **Meteor**-emblazoned t-shirts on one of the futuristic sound stages; special effects recreations of the military command center walls and ceiling collapsing from the shock waves caused by meteorites striking New York City, the subway set as a flood of mud bursts through the tunnel walls. More than one million pounds of specially compounded mud was used in these large set scenes. *Column four*—detail of a set as torrent of river mud explodes through the walls, engulfing the subway platform; the Challenger II astronauts, John Findlater, Allen Williams and Paul Tulley, as they prepare for a mission on which hangs the fate of the Earth. Sean Connery searching for a way out of the flooding subway system.

TERROR



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OUT OF THE SHADOWS!

The Shadow Knows—now, you can too! For the first time, Walter Gibson, the man who created the Midnight Manhunter of the Pulps, has authored the definitive volume detailing the almost fifty year history of the most fascinating crime fighter in American literature. Here's the full story behind the creation of The Shadow, the original Shadow Contest announcement, a complete list of pulp titles, a wealth of interior black and white illustrations, 48 cover reproductions *including 28 in full color*, a complete chronology of Shadow radio broadcasts including the script of the original show, six weeks of the Shadow comic strip, Shadow movie stills, memorabilia and much more including a *complete Shadow short novel never before published!* A big 8½x11" with color covers. $8.95.

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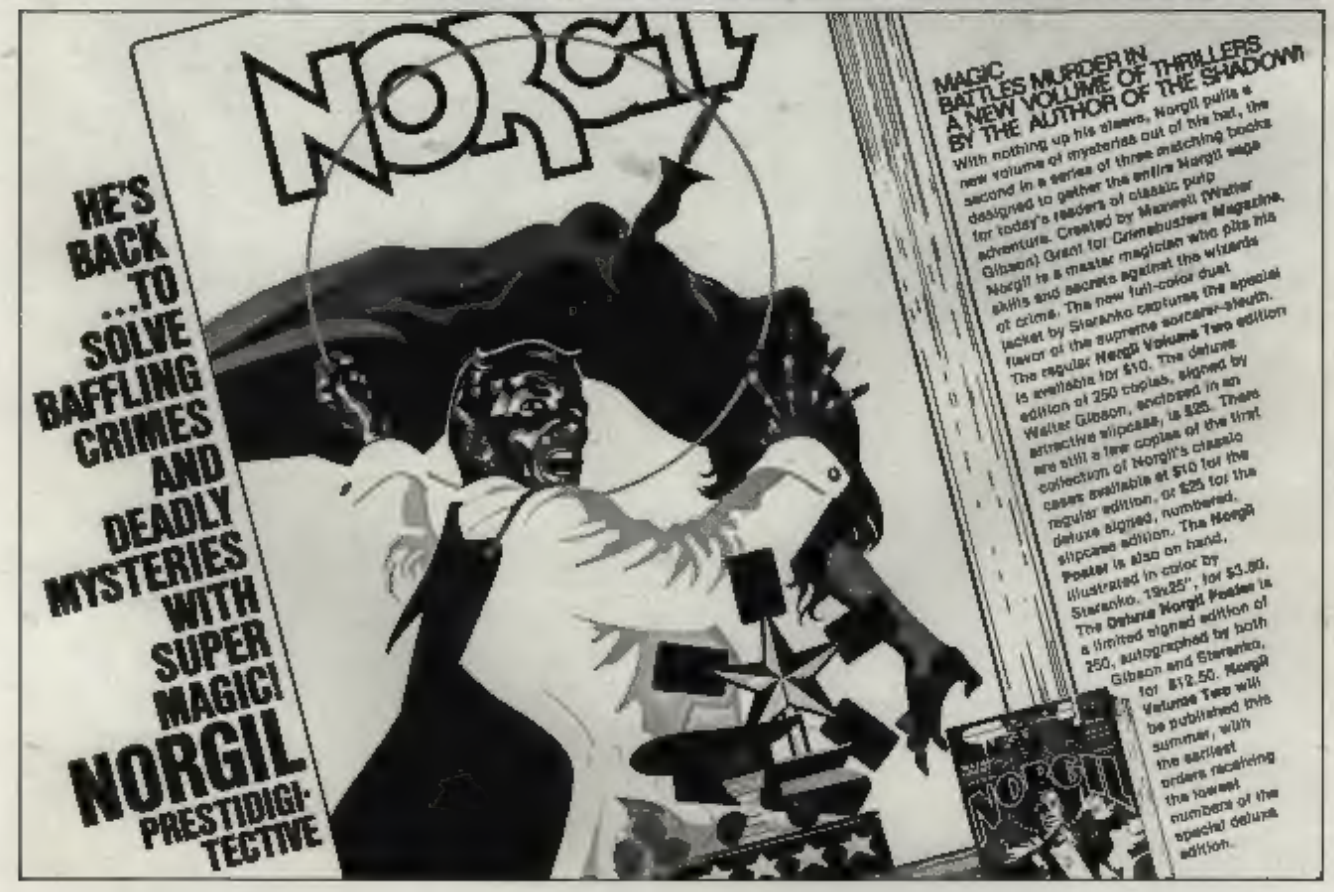
THE Shadow SCRAPBOOK

WALTER B. GIBSON

THE COMPLETE STORY BEHIND THE MYSTERIOUS SHADOW OF PULP MAGAZINE AND RADIO FAME COMPILED BY HIS CREATOR.



MAGIC BATTLES MURDER IN A NEW VOLUME OF THRILLERS BY THE AUTHOR OF THE SHADOW!

With nothing up his sleeve, Norgil pulls a new volume of mysteries out of his hat, the second in a series of three matching books designed to gather the entire Norgil saga for today's readers of classic pulp adventure. Created by Maxwell (Walter Gibson) Grant for Crimebusters Magazine, Norgil is a master magician who pits his skills and secrets against the wizards of crime. The new full-color dust jacket by Steranko captures the special flavor of the supreme sorcerer-sleuth. The regular Norgil Volume Two edition is available for $10. The deluxe edition of 250 copies, signed by Walter Gibson, enclosed in an attractive slipcase, is $25. There are still a few copies of the first collection of Norgil's classic cases available at $10 for the regular edition, or $25 for the deluxe signed, numbered, slipcase edition. The Norgil Poster is also on hand, illustrated in color by Steranko. 19x25", for $3.50. The Deluxe Norgil Poster is a limited signed edition of 250, autographed by both Gibson and Steranko, for $12.50. Norgil Volume Two will be published this summer, with the earliest orders receiving the lowest numbers of the special deluxe edition.

nuclear weapons of both satellites against the approaching meteor in hopes that the resulting explosion will veer it off on another course. Yet even as Bradley and Dubov work at fevered pace, the Earth is bombarded by a deadly rain of space splinters—one striking the Austrian Alps and destroying an alpine mountain village, another splashing down into the Pacific Ocean and creating a hundred foot-high tidal wave which wipes out Hong Kong. The population of the world is suddenly thrust into panic.

Another splinter, according to Sir Michael Hughes of Jodrell Bank Observatory, is hurtling toward the North American continent. Within forty-five minutes it will strike and subsequently destroy New York. Even the launching of both the Soviet and American rockets to save the Earth cannot prevent the destruction of the city. Just as the launch button is depressed, the subway station—and the city above it—are demolished in a cataclysmic upheaval.

Ignorant as to their missiles' success or failure, Bradley, Dubov and Tatiana, alongwith a band of survivors, struggle through the shattered subway tunnel in an effort to reach the surface. But there are more problems to be surmounted. Their escape route becomes blocked when the Hudson River begins to flood mud and water through the tunnel's cracks. Bradley and his group finally make their way to a debris-filled subway train car by which they reach an exit platform, then emerge in the outside world to learn whether they have saved it—or not.

Meteor was filmed primarily at three different Hollywood studios—MGM, Paramount and Culver City Studios—with five complete MGM sound stages utilized in the production. The *Project Hercules* command center set was built for an excess of a million dollars and was patterned after NASA's Lunar Receiving Lab at Houston, Texas. A vast subway tunnel was recreated at sound stage 30 on the MGM lot, requiring three months of construction; it is considered to be the largest three-dimensional set ever built in Hollywood. "This is the most frightening set I've ever worked on," remarked actor Connery. "There are a couple hundred people working here—and I assume at the end of each day they're still here. We may find a couple of bodies yet."

The set became most fearsome during the sequence depicting the breaking through of the tunnel by the Hudson River. "We're using a million pounds of mud to trap a subway train," said Neame. "Nobody has ever done this before and we don't really know what might happen. We have emergency traps to release the mud in the event that something goes wrong." The mud was a special compound of porous clay, the type used by oil well drillers. The actors were subject to the mud baths which gushed at them from all directions burying them in the slimy, sticky substance above their waists—for an uncomfortable total of three weeks!

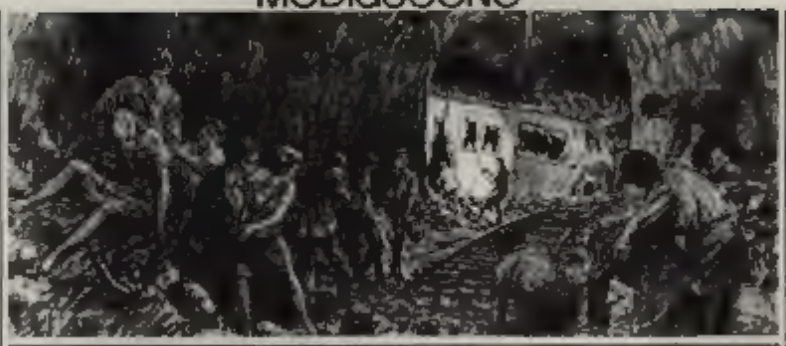
The avalanche sequence was real. Neame and his crew flew to St. Moritz during the height of the ski season. There the Swiss government contributed to the special effects by creating the script-required avalanche. Their method of execution was simple enough: they dynamited a real glacier.

The special effects (the *real* stars in the recent wave of disaster epics) for **Meteor** are the work of Academy Award winner Glen Robinson (**When Worlds Collide, Earthquake, Hindenburg**, the **King Kong** remake and **Logan's Run**). Frank Van der Veer (**King Kong, The Towering Inferno** and **The Swarm**) and Bill Cruse (**King Kong, Logan's Run** and **Damnation Alley**). Among the special sights provided for the film by these men include the huge meteor of the title, streaking through space at 72,000 miles per hour; American and Russian missiles rocketing through space on a collision course with the cosmic juggernaut; and a myriad of disasters caused by the crashing splinters. Reportedly, **Meteor** will display special visual effects never before seen on the motion picture screen.

Despite all these extraterrestrial goings-on, and the fact that science fiction buffs may say otherwise, **Meteor** is being advertised not as SF but as "science fact." As far as the nuclear-armed satellites of the film are concerned, the director says, "Who's to say they're not really up there? There could be more truth to this film than anyone would dare admit." And then there is the quite dangerous reality of the Apollo asteroids and the Project Icarus studies. Science fiction or science fact? The viewer will decide for himself.

A sneak preview of what to expect from **Meteor** has been made by Dinah Shore, a 90-minute television special shot on the sets of the film. The show includes interviews with eight members of the cast, and will air in different cities sometime in February and March of 1979. Otherwise, viewers who like their disaster films on a planetary scale will have to wait a half year from now when **Meteor**, the film, hits the United States. ●

Don Glut



ILLUSTRATIONS: *Top to bottom* —Storyboard drawing for the subway sequence, immediately following the Meteor's impact, as the survivors begin to dig their way to the surface; production illustration for the master establishing shop of the Command Center beneath New York; production design illustration to position and define the details of the Command Center set; another production illustration for the same set, from a different point of view, showing details of the opposite wall area with its arched entry portals and sentry post.

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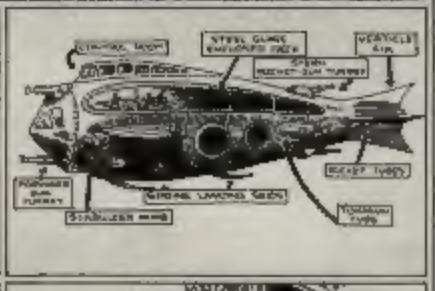
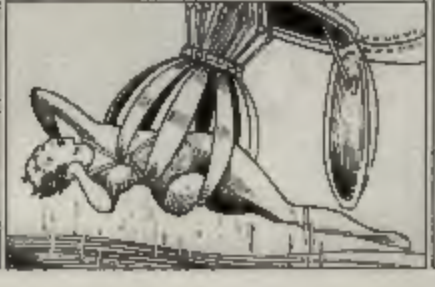
BUCK ROGERS





It was in August 1928 that WWI pilot Anthony Rogers first succumbed to a blast of potent radioactive gas which held him in suspended animation for 500 years. He awoke in the 25th century to discover the Red Mongols had conquered America.

The place was in the pages of **Amazing Stories**.

The author was another WW I pilot, Philip Francis Nowlan.

Several years later, Rogers repeated the exploit in September of 1931, this time in the pages of the funny papers. He changed his name to "Buck" and ushered in a new kind of adventure long before the term "science fiction" was coined. For many Americans, he officially signaled the coming of the Atomic Age.

The following year, Buck Rogers recreated the radioactive gas accident for an even greater audience of radio listeners, and managed yet another encounter in 1939 when he was portrayed on the screen by serial superman, Buster Crabbe.

An avalanche of toys, games, comics, Big Little Books and other ephemera appeared in his wake. His name became synonymous with science fiction.

This year, Buck Rogers returns in a full-scale theatrical production that will assuredly add his name alongside other such luminaries as Apollo and Skywalker. And why not? He paved the way for all of them.

The new film is being headed by Glen (**Galactica**) Larson and Leslie (**Outer Limits**) Stevens, both of whom obviously know their way around successful fantasy adventure material. The property was originally slated for production as a television series as announced back in 1977 with Andrew Fenady and Dick Caffey guiding the show's development. David Gerrold was called in as story editor, while 2001 artist, Bob McCall turned out an armful of hardware production designs. Reportedly, the original concepts were closer to straight science fiction than to space opera, even though in the original version, Buck had a huge, hairy co-pilot named Lt. Woolly. Somehow, the entire project was scrubbed before it could even get off the ground, and seemed to be another victim destined for the limbo of lost tv series, until it was rescued by Larson and Stevens.

The initial concept called for three tv movies, which has since been modified for a one-shot theatrical film release in the spring. Plans for the second and third features have been put on hold, at least until it has been determined if Buck Rogers is a marketable product on the big screen.

Stevens cautiously explains that **Buck Rogers** is not **Star Wars** or **Battlestar Galactica**. "Those are strictly sci-fi. This film is better defined as a triangular romance set in the far future. It's not really science-fiction at all."

Nonetheless, there are certain unmistakable similarities that are immediately apparent—the two humanoid robots, for example. Stevens reaffirms however, that **Buck Rogers** has something of its own to add to today's brand of intergalactic heroics. Even though this project and **Galactica** are being filmed at Universal Studios under Larson's supervision, their viewpoints and virtues are considerably divergent.

Leslie Stevens insists that, although the new version of **Buck Rogers** has been updated and expanded far beyond the scope of the original Nowlan version, the classic elements which made the stories a continual entertainment over the years are all being retained. He guarantees it to have a different, more contemporary approach than its 1930s counterpart, yet still capturing the light-hearted sense of wonder which was apparent in the comic strip and the serial.

By comparison, **Buck Rogers** is less elaborate and costly than **Galactica**, a fact that ultimately makes the script more important than the special effects. For this reason, Stevens invested more time and effort in producing a good script than probably would have been necessary had the film been given a spectacular budget.

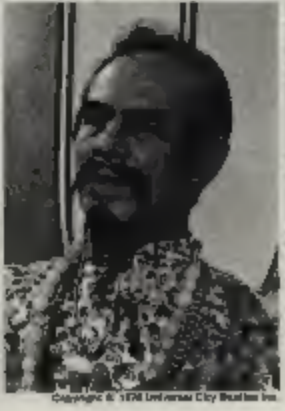
He claims he's trying for something unusual, something that both harks back to the 1930s heroics of the old comic strip, with dastardly villains like "Killer" Kane (Henry Silva) and cold-hearted, hot-lipped villainnesses like Princess Ardala (Pamela Hensley), and which still has the feel of today in the person of the wise-cracking hero himself (Gil Gerard), sporting lasers of spaceships, and the faithful, lovable robots.

Stevens puts great emphasis on the remarkable production design of Buck Rogers. Paul Peters, working directly under Stevens' supervision, was the designer for the project, which presented with a very real challenge in terms of climate graphics.

Stevens wanted what he calls a "high tech" look to the sets and hardware in the film. First seen on screen in **2001: A Space Odyssey**, this generally means crisp, hard-edged sets, functional, realistic and futuristic all at once. In addition to this, Stevens wanted an entirely different look to the two cultures, Earth and Draconian, to further distinguish them not only from each other, but from our time as well.

For the Earth sequences, an almost archaic style of design was chosen. In the future history devised by Stevens and Larson, the rise and fall of many wars and dictatorships was assumed, finally ending with one huge city ruled by computers, the setting of the film. Stevens wanted to show a culture that has turned in on itself, slightly repressed and somewhat conservative. Into these circumstances, Buck Rogers comes as a liberating spirit.

Peters modeled the basic concept of the designs for Earth of the 25th century on clothing of the Edwardian Era in England. The elements are supposed to be almost subliminal, not overt; the helmets reflect the style of the headgear of the Bengal Lancers, the dress uniforms have high,



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stiff collars; the women's dresses have puffed sleeves and lots of ribbons.

Scattered throughout the supposedly of the future are small details that reflect a familiar past. An antique chair here, an old lamp there, yet all set in a surrounding rich in futuristic embellishments. The scenes of the city were shot in and around the ultramodern Bonaventure Hotel in downtown Los Angeles.

The interiors of Inner City had to be built rather inexpensively; Galactica was eating up money that perhaps would have gone into a more elaborate Buck Rogers production. Colorful plastics, lit from behind, were used in many areas in an effort to get an effect similar to a giant Tiffany lamp. Throughout the sets built for the film, both full-sized and miniature, the multi-color and trapezoid motifs recur.

Anarchia, the world outside the domed Inner City, was shot on the back lot at MGM. Director Daniel Haller, an old hand at fantastic subjects, was careful not to show the mutants in too great a detail, obviously choosing to play on their mysterious presence. (Haller is a former art director himself, having served in that capacity on many of Roger Corman's Edgar Allan Poe films.)

For the Draconian scenes, an unusual design scheme was chosen. Stevens and Peters felt that the alien usurpers were something like the conquering hordes of Mongols that swept through Europe centuries ago. This idea is reflected in the character of the ship and the costumes. Even the makeup reflects this idea, Stevens affirms. "The invaders have tattooed faces, and some even have a shiny metal eye. They wear teeth and claws around their necks, and their helmets resemble those of samurai warriors."

The color scheme for the Draconian ship was a simple rust-red, both to be ominous and to suggest a certain decadence to their culture. Many sets feature long grooves in their walls with glowing parallel control cables, the spine of the ship. Princess Ardala's luxurious stateroom is replete with futuristic but barbaric splendor—a huge bed covered with furs, surrounded by neon lights on poles; a built-in swimming pool nearby.

Underground comic book artist Bill Stout contributed many designs to the film, but eventually all that were used of his submissions were those for shoulder patches and insignia.

Twiki the robot is played by a midget, the well-known character actor Billy Curtis. The voice of Dr. Theopolis was, at press time, scheduled to be that of Douglas Rain, who played the voice of HAL 9000 in Kubrick's **2001**.

Gil Gerard, who first turned down the role of Buck Rogers, is a long-time science fiction reader. With a bigger budget, Larson would have sought Burt Reynolds for the role of Buck Rogers, but felt that Gerard embodies the same spirited, devil-may-care attitude that so often characterizes Reynolds' performances. Gerard's agent was induced into reading the script, and he convinced the actor that he should look into the role—that it wasn't what he thought it was. Gerard discovered he was attracted by the character; strong, witty, but one with human feelings. In short, a true hero.

Gerard realizes that playing Buck Rogers could be very important to his career, and he was determined to do justice to the role. His acting experience has been varied, mostly in smaller roles, except for his part in the TV soap opera, **The Doctors** (Dr. Alan Stewart), and his lead in the TV movie, **Killing Stone**.

He feels that the disasters shown in the future world of **Buck Rogers of the 25th Century** do not show a lack of hope for mankind, but instead the doggedness of the human race in continuing to hope after hopes should have been dashed.

Henry Silva caps a lifetime of villainous roles in his part of "Killer" Kane, classic villain and would-be conqueror of Earth. Kane is cruel, sardonic, ambitious and lustful. In the 1960s, Silva appeared in such films as **The Manchurian Candidate** (as the treacherous Korean guide), **Johnny Cool** (in the title role as a Mafia hit man), **The Return of Mr. Moto** (as Moto, a rare hero), and as villains in a variety of Italian flicks. His sharp, almost Oriental features and sinister presence have made him a favorite bad guy for years.

As Draco (who seems to be much more like Flash Gordon's nemesis Ming the Merciless than anyone from the Buck Rogers' gallery of villains), Joseph Wiseman returns to a characterization somewhat like his most famous role, that of the evil mastermind destroyed by James Bond: Dr. No.

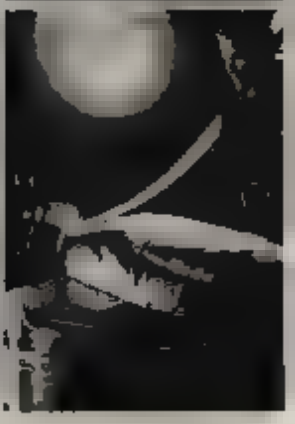
The special effects in **Buck Rogers** are less important to the production than to a number of other current fantastic films. Initially, they were to have been done by Douglas Trumbull, but instead, his associates, David Garber and Wayne Smith, were called upon to supervise the effects.

It has been rumored in Hollywood that the effects in **Buck Rogers** were below par, and that Glen Larson insisted they be done all over again. The truth of the matter is that some effects scenes had to be redone when the film was changed from a television presentation to a theatrical feature. Those who have seen **Battlestar Galactica** both in a theatre and on the TV screen will appreciate the fact that the requirements of the two media, in terms of resolution and clarity, can be quite different.

For better or worse, Buck Rogers, the Rip van Winkle of science fiction, will be back with us again in April. And, unless radioactive gas just isn't what it used to be, should find a warm and nostalgic reception in the hearts of armchair spacemen everywhere. ●

Bill Warren with research by Bill Thomas

THE STORY OF BUCK ROGERS PART TWO:



The year is 1987. The place, Cape Canaveral. The most important one-man mission in the history of space exploration is about to be launched. Inside the gleaming needle, humming quietly to himself, waits USAF Captain William "Buck" Rogers. Moments later at zero countdown massive engines fire and thunderously thrust the rocket toward the stars.

Rogers' task is to explore the outer planets and return to Earth with his data. But an unexpected meteor shower laced with unearthly radiation interferes and throws the pilot into a state of suspended animation.

The waiting world believes Buck has been killed, and in time, he is forgotten. His ship moves outward, through deep space, but at a velocity that cannot escape the pull of the sun, and, 250 years after the accident, it begins a long, slow fall down the gravity well of Sol.

Almost 500 years pass, and the ship bearing Buck Rogers' unconscious form intersects with a mile-long spacecraft on its way to Earth from another galaxy. Deadly warships from the alien juggernaut approach Buck's small capsule thinking that it is a hostile intruder. The flight is commanded by renegade Earthman, 'Killer' Kane, now in the service of the Draconian interstellar Empire. The mercenary Kane at first considers destroying the ship, and fires a laser blast at it, but when he realizes it's something other than a hostile craft he and his men take it to their gigantic flagship, *The Draconia*, where they learn that the pilot is not dead, and restore life to the frozen body.

Kane confers with his ambassador—the beautiful, imperious Princess Ardala, with whom he plans to unite, for love and power. Ardala is the ambitious daughter of Draco, conqueror of most of the known universe. Whoever weds her falls heir to the Draconian Empire.

Kane tells her he fears their visitor is a spy from Earth who must be kept from discovering that the Draconian's offer to sign a mutual-aid treaty is not peaceful but a mission of conquest. *The Draconia* is armed, in violation of an agreement—and if the awakening man were to learn this it would jeopardize their plans.

Ardala and her giant half-human guard, Tigerman (which Rogers awakens. Drugs have kept him delirious) and he sees Ardala as an angelic vision of mercy. Meanwhile, Kane has implanted a bomb in Buck's ship to destroy the nearly impregnable defenses of Earth just before the pilot is launched toward his home planet.

Almost fully awake, Buck Rogers thinks he's still back in 1987 until he's shocked into reality as a battalion of sleek interplanetary fighters rocket up to intercept him. Wilma Deering, the commander of the squadron, is convinced the ship is a scout for the pirate fleet which has been raiding Earth's space shipping lanes. Escorted to Earth, Buck learns about the bomb, and is taken to the center of civilization, Inner City, which lies protected beneath a gigantic dome.

There, Earth's greatest scientific genius, Dr. Huer questions Buck about his past and provides the future-shocked astronaut with a drone, Twiki, a small, beeping robot. Earth is now ruled by a council of Miniature computers. One of these, named Dr. Theopolis, is made Buck's mentor, and is hung around Twiki's neck like a giant medallion.

Wilma gives Buck a tour of Inner City, revealing the marvels of the 25th century. She hesitates to explain what happened to the world he knew. Buck, contemptuously refuses to accept her city, saying that his world will remain more real to him than hers ever can.

She tells him that the destruction of his world resulted in the rise of Anarchia, the world outside the domed city, a ravaged landscape lashed by radiation, and populated by murderous mutants.

Wilma, a warrior and officer in the Earth's defense forces, is still a woman, and, despite herself, realizes she is becoming attracted to this angry man from the past.

She explains the necessity of the treaty with the Draconian Empire. Earth is dependent on other planets for all supplies—food, water, energy—and the star pirates are threatening the security of the Draconian treaty.

Buck insists that the aliens are armed, and demands to be shown his landing craft in the hanger he points out to Wilma that his ship had been scarred by laser blasts. Determined to prove his charges, he starts to leave, but against her personal instincts, Wilma shoots Buck with a powerful stun beam. He is arrested and brought before the Council of Computers.

Apol, an influential member of the Council, accuses Rogers of galactic conspiracy. No man could live in space for 500 years, his ship was equipped with a bomb, his story that the Draconians may be armed a clearly nonsense. Buck and his two mechanical companions are banished to the horrors of Anarchia!

Death and devastation are everywhere. Buck and Twiki wander among the ruins, which gradually become familiar to the 500-year-old Earthman. He discovers his home, Chicago! Soon, Rogers finds a strange field of small standing stones, and crouches before one of them, sobbing in his subjective time scale, he saw these people alive only a few days before, but now the grave marker for his family cuts all ties with the past forever. As he rises, Buck is attacked by a group of hideous mutants.

He escapes by setting fire to the brush in the graveyard, and with Twiki (carrying Theopolis) they flee toward the city. The mutants pursue wildly, banging on lamp poles in a primitive communication system, finally trapping the trio on a fire escape. As the beast-men close for the kill, a hail of lethal laser fire lashes out—disrupted by the

beautiful Wilma Deering.

The council has decided to confront the Draconians with Rogers' claims, even if there exists the slightest chance that they are armed and hostile. It must be found out now before Earth's defensive field is penetrated.

Flying with Wilma and her new Buck rockets to The Draconia Kane and Ardala confer—they have only one clear choice of action. As Kane hesitates to hide the ship's armaments, Ardala welcomes the party and dances knowing the secrets of old Earth. Wilma conceals her anger and embarrassment but agrees to receive the Princess and her contingent in a grand reception hall awaiting.

On the return trip to Earth, they suddenly encounter a sinister armada of star pirates, and the ensuing battle turns the blackness of space into an stellar arena of fiery death. The vicious, wasp-striped ships wreak havoc among Wilma's unprepared warriors until Buck takes over. Using the experience gained in partial combat five centuries earlier, he destroys one pirate warship after another until the marauders flee in panic.

Back on Earth, they receive word that the Princess, whose flagship was saved from the pirates' attack by Buck's skill, wants to decorate him during the grand reception. Secretly, she and Kane realize that this will give them the perfect opportunity to penetrate the defenses of Earth—and pave the way for the annihilation of humanity.

Pomp and splendor and military pageantry greet Buck as he arrives at the grand ball in a borrowed uniform. Even Twiki is dressed in a snappy outfit. The glowing gowns and beautiful decor of the ballroom seem to suggest an almost decadent, archaic splendor. The style of dance is one that was a hundred years out of date when Buck lived on Earth in the 20th century.

The Princess and her consort, Kane, make their spectacular entrance, but her eyes are only for the handsome Earthman, Buck Rogers. A televised image of her father, the Emperor Draco, appears in the grand ballroom. He speaks of peace between the Draconian empire and the planet Earth. The projection is actually a previously-prepared tape; the real Draco is on his way to Earth, commanding a fleet of battle cruisers.

After the image disappears, the stately dances of the 25th century recommence, but Buck chafes at their restraint and slowness. Whispering a few words to the band leader results in what he's after: rock 'n' roll disco music breaks out in the room and Buck gets down and boogies. The barbaric Princess is drawn to these wild rhythms

and she and Buck astonish the onlookers by their uninhibited gyrations.

Hurt by the lack of attention, Wilma draws Rogers aside. She learns that he is defecting to the side of the Draconians, and, finally surrendering her pride, she admits to Buck that she has fallen in love with him. To her dismay, Buck is cool and withdrawn and leaves to rejoin the Princess.

The giant spaceship *Draconia* is in synchronous orbit over Inner City and there Buck joins the would-be empress in her palatial suite. She confesses her attraction to him in a way she's never felt before, and offers Rogers the throne to the Draconian Empire. As she prepares for a night of romance, he slips a drug into her drink and she falls asleep on the fur-covered bed.

Buck uses a laser pistol to stun Tigerman, and outdraws the colossal creature as it falls, prankishly he puts the giant mutant into the same bed with the Princess. Then, overpowering a Draconian guard, Buck outfits himself in the strange, almost Oriental uniform and begins to search the ship.

At the same time the live image of Draco is conferring with Kane Tomorrow, when his fleet arrives, Earth will be conquered. Meanwhile, Twiki and Theopolis have entered the alien flagship secretly on their own mission of espionage. When they see Buck in his stolen uniform, their worst suspicions are confirmed: Buck Rogers is a traitor.

Entering the hangar, Buck discovers the hidden armaments of the Draconians and finds the diabolic secret of Kane's success as a star conqueror: the deadly pirate armada. Kane had "hidden" the ships by simply removing them from *The Draconia*. And the Draconians have been creating the threat of piracy system by system, forcing the various worlds to ally with them to stem the threat of the star pirates—who are *the Draconians themselves*.

Buck begins to sabotage the ships but is stopped by Twiki and Theopolis, who threaten to kill him. He convinces them of the wisdom of his plan and they help him plant the torpedoes in the squadron's rocket tubes.

Meanwhile, Kane has discovered unconscious Tigerman and Ardala with unabashed surprise: has the Princess taken her monstrous guard for a lover? Realizing that Buck Rogers has fooled them both, they know they must commence their attack on Earth at once, before the arrival of Draco.

Twiki decoys a Draconian radioman away from his console, and Theopolis contacts Wilma about the impending onslaught. She launches a counter-assault force just as the battalion of pirate cruisers rocket out of the alien mother-ship. Suddenly the squadron of privateers are blown to atoms, crippling *The Draconia*.

Wilma is certain that Buck Rogers has betrayed Earth, but Theopolis convinces her that Buck has saved their planet. During the conflict, a massive girder topples onto Rogers, pinning him to the deck of the doomed *Draconia*. Kane and Ardala flee.

At the risk of his own destruction, Twiki lifts the girder off the only master he's ever had, who's created him as something other than a machine. The overload burns out his circuits.

Wilma daringly flies her man-of-war into the wrecked hold of the *Draconia* to rescue Buck and his mechanical friends. As her ship rockets away, the evil warlord's superdreadnought explodes in a helix of convoluting fury.

Later on Earth, a trial is held. The computer Council seeks to discover the traitor in their midst: the one among them who has been programmed to aid the Draconians. The computers destroy the traitor and Earth prepares to reclaim its own lands. Determined to become self-sufficient, humanity hopes to move outside the domed cities and restore the world to its former beauty.

Speaking on behalf of all civilization, Dr. Huer offers Buck whatever it is that in all the world he wants most. Holding Wilma Deering close to him, Buck Rogers replies: "I have it already."

The above synopsis is from the novel by Addison E. Steele (pseudonym of Richard A. Lupoff), based on the screenplay by Glen A. Larson and Leslie Stevens. Based on characters created by Phil Nowlan.

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THE MAGIC PEN OF JOSEPH CLEMENT COLL

With the invention of photoengraving at the turn of the century, the importance of pen and ink line art was immediately elevated to the primary spot in commercial reproduction techniques. That discovery soon brought about a new wave of artists, and a minor renaissance to the field of artistic endeavor.

Of the craftsmen that belong to that period, perhaps Howard Pyle, Franklin Booth and Charles Dana Gibson are the most famous. Yet there is another whose skill and virtuosity with pen and ink line equals, if not surpasses, those honored names.

Joseph Clement Coll

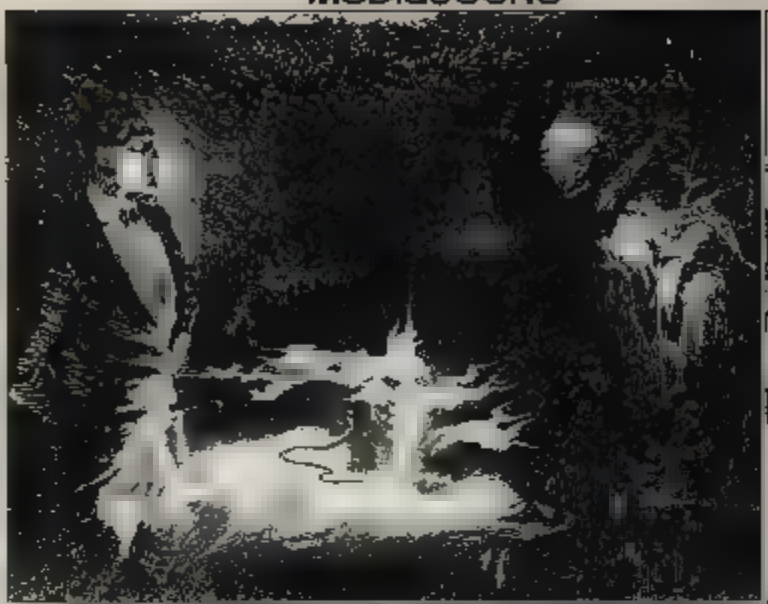
Born in Philadelphia in 1881, Coll developed his talent without the benefit of formal art training and, at age 17, joined the staff of the **New York American** as an apprentice newspaper artist. Daily deadlines further accelerated his progress to the point where he began illustrating for Collier's, one of the leading magazines in the country.

It was there that Coll created his most brilliant work. Because of his affinity for dramatic atmosphere, unusual characterization and full-blooded action, he was assigned to envision the most spectacular vistas and breath-taking adventures imagined by the top romantic fantasy authors of the day.

Coll introduced readers to Sax Rohmer's insidious Fu-Manchu in his life or death struggle for world domination, and trekked through the treacherous Himalayas with Talbot Mundy's invincible King of the Khyber Rifles. He blazed trails into the savage heart of Africa in a host of fast-moving Edgar Wallace thrillers, and faced the prehistoric perils of Arthur Conan Doyle's classic **Lost World**.

Coll's forceful and emotional line imbued his work with extraordinary movement and life. His point of view was often unexpected and surprising. His control and the sheer amount of work in his drawings is awesome. His art has inspired a host of artists and cartoonists such as Alex Raymond, Al Williamson, Roy Krenkel, Mike Kaluta and Frank Frazetta.

Today, Coll's art is almost impossible to find and would probably be lost forever if not for a new book which collects his finest work under the title, **The Magic Pen of Joseph Clement Coll**. The examples reproduced here are from that volume. ●



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EMPIRE

MEDIASCENE

the shape of things to come

...H. G. Wells' **The Shape of Things to Come** appears as the latest contestant in the cinema's space-bound flight to the stars, a step moving the first major-scale entertainment of its kind by a Canadian-Ukie production partnership. Cliff Investments Inc., enticing Ukie to the forefront of their country's rapidly-expanding movie industry. Budgeted at $5.2 million, **H. G. Wells' The Shape of Things to Come** is a bright space-opera on an epic scale, though obviously not in the extravagant spectacle class of **Star Wars** and **Close Encounters**. Instead, it is an unassuming and ingeniously crafted potboiler which the makers aim as a launching platform for the type of Canadian wrapped-in-red-tape film which succeeds all around the globe.

...Wells' vision of the future was suggestively inscrutable, however, because it was unable to absorb the full impact of electronic development—as a consequence, everything appears to be powered by steam with art deco gadgetry of hydraulic pistons, massive power stations and aircraft dynamos that would not exist with Wells was it not an subject of vastly imaginative things to come is a unique... in sci-fi history. Sci-fi's...

...a highly moral sic tale of good science in opposition against barbaric and oppressive passive-ness—the triumph of progress over stagnation—written specifically for the screen by Wells. Produced by the fantasy film-making Korda brothers (**Thief of Bagdad, Jungle Book**), things to come was directed by the talented Hollywood art-director, William Cameron Menzies. Wells' tale of intellectual conflict was brilliantly interpreted by Menzies as a series of striking, unforgettable images and scenes, visually overpowering the subject with impressive originality and breath-taking streamlined designs.

The 200 years of the future were suggestively inscrutable, however, because it was unable to absorb the full impact of electronic development—as a consequence, everything appears to be powered by steam with art deco gadgetry of hydraulic pistons, massive power stations and aircraft dynamos that would not exist with Wells was it not an subject of vastly imaginative things to come is a unique... in sci-fi history. Sci-fi's...

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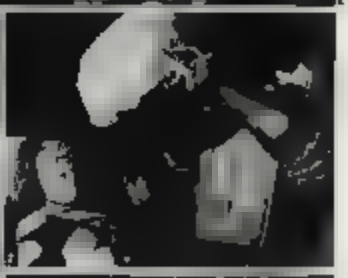

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and conceptually, if not commercially.

Trying to top such an act would test the skills of any modern director and cost tens of millions to carry off. The original's lack of box-office staying power is also a factor in any decision-making process so that it eventually becomes quite clear why the current production backers have decided to save the cliffs and scrap the original story.

The new **H. G. Wells' The Shape of Things to Come** pits Omus Jack Palance against the idealistic forces of good personified by Jason Cabell (Nicholas Campbell) and his father Dr. John Cabell (Barry Morse). The introduction of the spaceship *Starstreak* adds the proper elements of **Star Wars**-type action.

The romantic quest aspect is provided by the noble Nik (Carol Lynley) who is being held prisoner with a group of human followers on the oppressive Delta III fortress.

A humorous and topical element has also been added, tying into the premise of rampant robot-masters and their tin-plated servants. A robot pilot from Omus commands war-ship *Probus Four* is captured by the New Washington forces, and rebuilt by technician Kim Smedley (Eddie Benton) into 'Sparks', a warm, philosophical, poetry-quoting ally in the struggle to defeat Omus.

The entire mission to Delta III is lent a roguish, danger-filling air by the additional reluctance of the New Washington hierarchy to attack Omus at his impregnable fortress. The resistance is led by Senator Smedley (John Ireland) forcing Cabell and his crew to steal the *Starstreak* for their unsanctioned desperate flight. After all, who should want to go after Jack Palance when he's mad?

The production of **H. G. Wells' The Shape of Things to Come** is being supervised by Harry Alan Towers, who's career has included over 50 films since 1952 including Jules Verne's **Rocket to the Moon** and the successful series of Fu-Manchu movies starring Christopher Lee.

Directing the project is George McCowan, who's best known work has been the pilot film and successive episodes of TV's **Fantasy Island**. McCowan is a native of Canada who is helping to bring Hollywood's money and glamour to his industry at home.

The very nature of **H. G. Wells' The Shape of Things to Come** demands extensive special effects work and low-budget ingenuity. Wally Gentleman has been engaged as Director of Special Effects, based primarily on his similar position on Stanley Kubrick's **2001**. Gentleman is producing his technical wonders from a studio in Hollywood where the finest facilities and technology are available. His share of the budget is obviously too small to expect **Star Wars** miracles, so as much cost-cutting as possible is being done, primarily by building the necessary models directly from artist's sketches and

ILLUSTRATIONS. *Preceding pages*—1: Production painting of Lunar Launch Control by George Turner. 2: Eddie Benton as Kim. 3: John Ireland as Senator Smedley. 4: Barry Morse. 5: Barry Morse, Eddie Benton and Nicholas Campbell. 6: New Washington blizzard under attack. 7: the death of Merrick. 8: the creation of Sparks. 9: Jack Palance as Emperor Omus.

This page and opposite—10: 1, 12: production paintings by Reg Hill. 11: 1, 4: 5: model-makers construction sketches of Omus, *Probus Four* and the *Starstreak* by D. Anka. 6: production painting of Omus Citadel or Delta III. 13: early design of Omus Citadel by Jesse Silver. 15: sketch for robot controller cargo rocket by Seamus Flannery. 16: *Starstreak* landing platform diagram on New Washington by Brick Price and Wally Gentleman. 20: the *Starstreak* 2. 22: special effects technician Tim Donahue touching up the moonscape model. 23: effects director Wally Gentleman planning the next shot with Dennis Meyer.

[redacted] getting everything right the first time.

The special effects budget is only about $150,000, explains Gentleman, "but we do have one small asset to draw upon that will help a lot. Back in 1970 was involved with a film call**ed Man in Space**, which had a considerable amount of special effects pre-production work completed on it. Some of those techniques corresponded with the ones in **Things to Come**, which puts us ahead of the game in a manner of speaking.

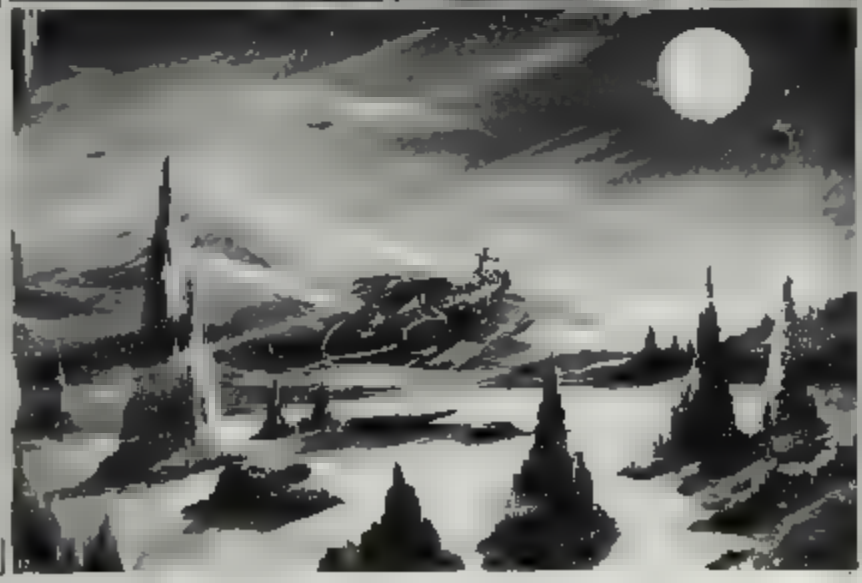
Also contributing to the film is Reg Hill, best known as an associate of Gerry Anderson's in such TV series as **UFO** and **Space: 1999**. The production paintings on these pages are by Hill and several exhibit similarities to typical Anderson spaceship designs. The paintings themselves are quite colorful for TV purposes primarily and clearly destined to accommodate the model-makers requirements.

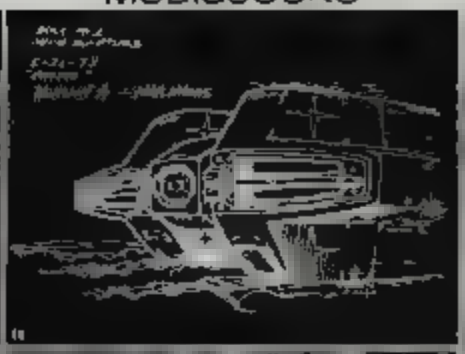
Principal photography involving all the cast has been completed, and **H. G. Wells' The Shape of Things to Come** is scheduled for late spring release by Allied Artists. Post-production and special effects are being added throughout the winter in order to meet this deadline, but the schedule is being kept flexible enough to insure the best job possible.

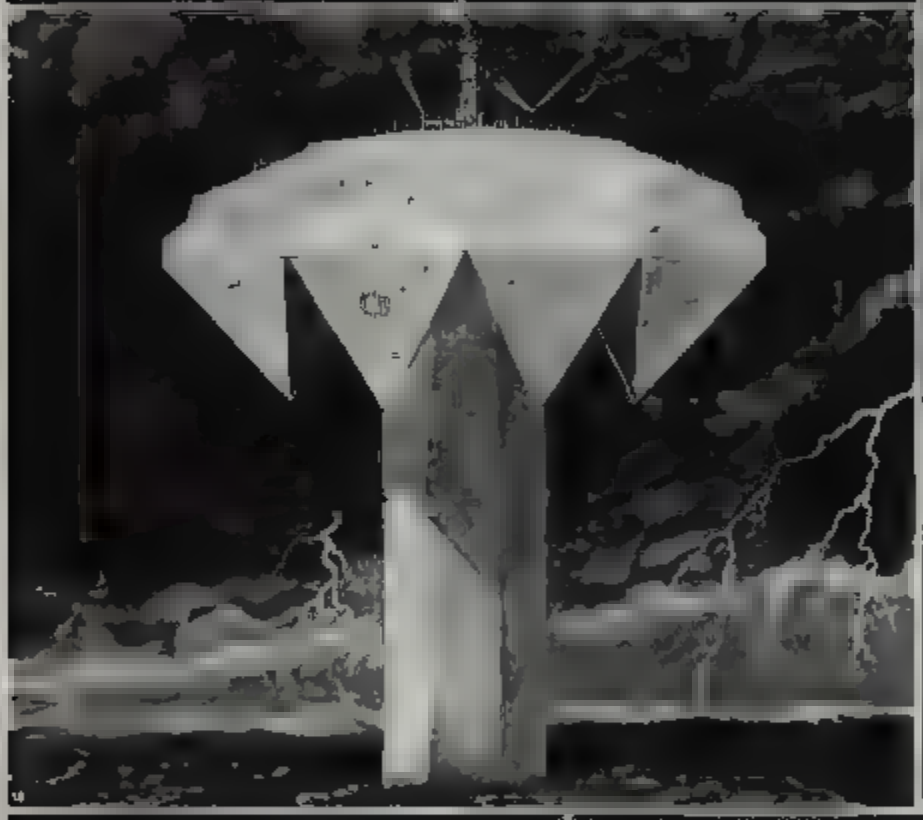
The press kit accurately pegs the manner in which to approach **H. G. Wells' The Shape of Things to Come**. "It is the chronicle of achievement. It is the triumph of heroism and idealism over the evil uses of advanced knowledge and technology.

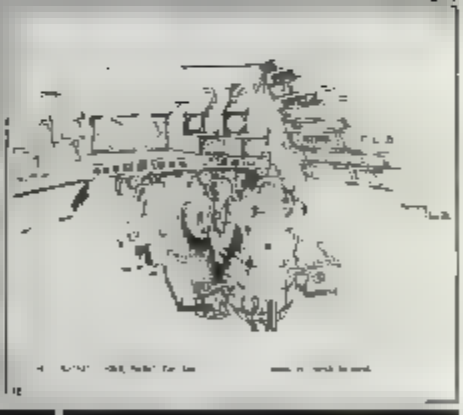
"In a brave new world some of the evils of Earth have intruded. So have the highest human aspirations. But the moral lessons are secondary to the adventures. Space flights and adventure with the epic struggle between Cabell and Omus are the heart of the story."

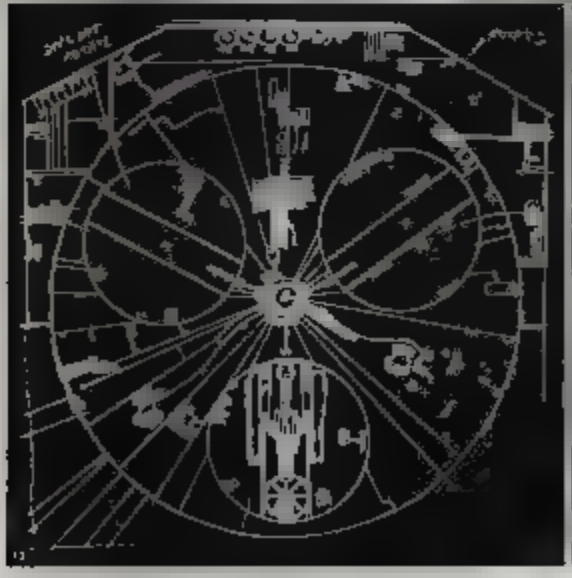
Ken Bruzenak

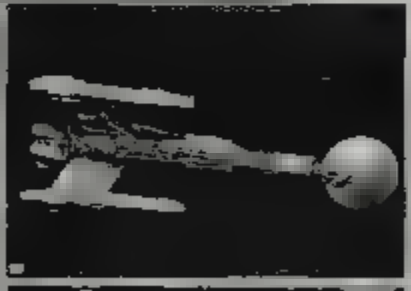












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FAERIES

[illegible] Have you accidentally bumped into a [illegible]? A Kelpie? How about a Fenoderee? Take our word, you wouldn't want to—except perhaps through the magic of a new book, Faeries, a safe and pleasant way to meet the inhabitants of the most enchanting [illegible] (as well as some of their more beautiful [illegible]) [illegible] this side of Finian's Rainbow.

Faeries is the second in a series of books on the world's mythical creatures, produced by Peacock Press under the direction of Ian and Betty Ballantine. Last year's Gnomes, done in a similar style by Wil Huygen and Rien Poortvliet, was a runaway best-seller and showed remarkable staying power. Faeries can do no less. Mrs. Ballantine is currently in England, researching the next book, Giants.

The best thing about Faeries is that you can see the mythical beings. The book contains over 350 full-color paintings and detailed drawings in a sensitive, [illegible] somewhat erotic fantasy style, cataloguing every faerie imaginable—from the dour, [illegible] Spriggans to the [illegible], the baby changelings to the [illegible] hags, the mischievous Leprechauns to the one-eyed, one-armed, one-legged Fachans.

Artist-authors Brian Froud and Alan Lee may well be wizards themselves, enchanting, captivating and seducing the reader with this exquisite book. Or perhaps they are simply under a faerie spell: Froud and Lee observed the world of faeries first hand in the brooding woods and high windy tors of Devon, England, and Faeries tells us that "all the arts acknowledge a debt to an [illegible], invisible [illegible], sensitive, delicate, elusive and powerful force which is called 'inspiration'... And it is no coincidence that these are also the chief characteristics of the faerie."

You'll meet the Asrai, a small and delicate female faerie who melts into a pool of water when captured or exposed to sunlight. Or the Redcap, one of the most evil goblins, who dyes his cap in human blood. Or encounter the Glaistig, a water sprite who lures men to dance with her before she feeds, vampire-like, on their blood. You already know the Leprechaun, the industrious shoemaker faerie, but did you know that after a day's hard work he becomes a Cluricaun, [illegible] wild drunken rides through the moonlight on the backs of sheep, and is famous for his wine-cellar raids? Thanks to Shakespeare, you probably have made the acquaintance of Oberon, the Faerie king, and Puck, the most famous of the mischievous shape-shifting hobgoblins, but how about their cousins, the Brown Man of the Muirs, who is the protector of wild beasts, and the Fir Darrig, who is best known as the practical joker of the faeries?

Where can faeries be found? Almost everywhere—just over the horizon, [illegible] right [illegible] your feet—and there [illegible] ever see King Arthur in his enchanted sleep. Faeries reveals the secret of the hollow hills, where the little people live and hide their gold, and what to do if you're invited to a faerie revel: be careful not to eat anything, or you may be made slave to the faeries forever!

Favorite faerie fare is also revealed. Flowers are very important to their enchantment: the ragwort is the faerie horse, the pansy is the essential ingredient in Oberon's love potion, cowslips can find hidden faerie gold, and the four-leaf clover can be used to break a faerie spell. Faeries can be found inhabiting trees; the blackthorn tree is guarded by the Lunantishee, the last apple of the year's crop should be left to the "Apple-tree Man" to insure future good harvests, and the Elder is sometimes a witch in tree form.

The best thing about FAERIES is that you can see the mythical beings.

The book is even richer in lore, often describing the folly of faerie-human contact. Consider the story of Lutey the fisherman, who, while combing the beach for valuables washed ashore from the many shipwrecks of his area, discovered a lovely mermaid stranded in a tidepool. Lutey was a kindhearted man, and therefore was easily persuaded to carry her back down to the sea. Gratefully, the mermaid offered him three wishes in return for her rescue, and Lutey chose carefully: to have the power to break witch spells; the power to force witch's familiars to do good to others; and that these two powers be inherited by his descendants. Because he had chosen wisely and unselfishly, the mermaid granted these three wishes and added two gifts—first, that none of his family should ever want, and second, a way for him to call her when needed by use of her magic comb.

As he carried her affectionately to the sea, the mermaid began to wish that she might take him as a lover, for Lutey was a strong and handsome man, and she was an exquisite creature herself, with wide, green eyes and silky, silvery hair. At last, when they reached the water's edge, she began to plead with him to come into the water forever, clinging to his neck. Her voice was so sweet—mermaids are renowned for their deadly songs of enchantment—that Lutey willingly would have gone into the sea and would have been lost forever, were it not for his dog, who barked furiously, and served to remind him of his own family. Lutey suddenly came to his senses, and at this the mermaid clung more fiercely and would have dragged him down with her. Lutey reluctantly drew his knife, and as it was made of iron, a metal [illegible] hate all faeries, she darted away into the sea, swearing to return for him in nine years.

Lutey's wishes all came to pass, and his family prospered as healers and seers. But the mermaid kept her promise, and nine years to the day, while Lutey was fishing, she rose high in the water, shook her silky head and beckoned. Lutey realized that it was time to pay his debt, and, honorable man that he was, did not seem in the least unhappy as he leapt into the green waves to join his green-eyed love.

Not all faerie encounters work out so badly. Gifts and practical help from the wee folk can be [illegible]. There is a tale told of a [illegible] Bill Doody, who sat by the Lake of Killarney and pondered over the immediately pressing problem of his rent. In grief, he flung his old hat on the ground. Suddenly, a tall gentleman appeared, who, on hearing poor Bill's plight, poured a purse-full of gold into the lad's hat and vanished before the grateful boy could thank him. The next day, Bill proudly marched down to his landlord, a flint-hearted miser, paid what was owed and left, making sure that he got a receipt for the gold.

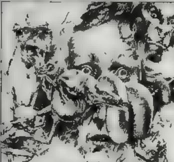
Sometime later, the landlord was counting his income for the day, and was confounded—a heap of gingerbread cakes lay where he had placed Bill's gold, all marked with the king's head just as the guineas had been. The enchanted gold reverted to a useless state, and the landlord raved and swore, but to no avail—Bill still had the receipt in his pocket.

From that day on, Bill Doody grew rich and prospered, and he often blessed the day that he met with O'Donoghue, the great warrior king of the land beneath Lake Killarney.

Faerie attitudes, you see, have a curiously moralistic basis—they neither think nor feel as humans do, so one must be careful. Many of the helpful household Brownies have reverted to troublesome Boggarts when offended or teased, and [illegible] is the revenge of the faerie angered. At times, faerie-human contact can be beneficial but it is just as likely to be harmful. One can, however, learn to protect oneself from them, as poor Lutey was unable to. Eating a primrose is a sure way to be able to see invisible faeries. Turning one's clothes inside out is a favorite protection among every country folk. To keep your home safe, you might consider the traditional horseshoe (the moon symbol and iron combined), or drawing a pig's head or pentagram on the door. Keep a sock under your bed, or better yet, place your shoes with the toes pointing away from the bed, to keep yourself safe at night.

Faeries is indeed a pot of gold at the end of the rainbow. With its help, the next time you ask to be delivered from ghoulies, ghosties, long-leggedy beasties and things that go bump in the night, you'll know what you're talking about!●

Paula [illegible]



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FRAZETTA

The Fantastic Art of Frazetta Volume One showcases over thirty dozen of the artist's most spectacular works, including his Conan, Tarzan, John Carter and other historical heroes created from the pages of the world's most explosive heroic adventure novels. Every painting is reproduced in blazing full-color. Just $7.95 plus .75 postage.

Frazetta Volume Two is a companion volume, matching 48 more drawings and paintings on quality enamel stock, each one a rare and collectable masterpiece of fine art. Fantasy, horror, science-fiction and sword and sorcery are all represented in this 96-page volume. Available for $7.95 plus .75 postage.

Frazetta Volume Three is a completely new collection of dynamic artwork, brimming with long out-of-print paintings and limited edition portfolio illustrations. Most have been assembled by the artist, making them endlessly rare pieces of art, and suitable for framing. Size* is also for $7.95 plus .75 postage and handling.

The Frazetta Treasury is an invaluable addition to every fantasy collection, reprinting dozens of rare and previously unpublished illustrations, including a full-color cover of the famous "Jetijah" Conan painting. There is also a complete and comprehensive sketchbook, and an interview with the artist. $6.00 plus .60 postage.

Ariel 1 is a high-quality fantasy magazine that takes you on odyssey into the worlds of heroic fantasy. The first part of a revealing and informative *Frazetta Interview* starts off the issue, followed by a 16-page color installment by Richard Corben, Essays on Hogarth, Conan, Batman and sci-fi pulps. $5.95 plus .75.

Ariel 2 continues the Frazetta interview with page after page of fantasy artwork. There are also 14 more pages of Corben, and illustrated fiction by Harlan Ellison, Michael Moorcock, Ray Bradbury, Ursula LeGuin, and fantastic art by *Frazetta, Jeff Jones, and Bryan Jones* in 96 full-color pages. $6.95 plus .75 postage.

The Magic of Frazetta is the first and rarest of the Frazetta books, out of print for years. We've selected a limited quantity of these books, available for a first-come first-served basis. Tarzan, Conan stories, John Carter of Mars illustrations, men's magazine art, and obscure record album covers. After these are gone, there will be no more. Order today. $2.00 plus .60 postage.

More Magic of Frazetta is a companion volume, similar in size and format, featuring a collection of Frazetta's most difficult to find work—his Conan sketches, John Carter of Mars illustrations, men's magazine art, and obscure record album covers. After these are gone, there will be no more. Order today. $2.00 plus .60 postage.

The 1977 Frazetta Calendar is now out of print, and has become an instant collector's item. We have bought out the remaining stock so that you can still get a copy before it's too late. All the paintings featured are in full-color, and there's a double-sized poster centerspread of Conan the Buccaneer. $7.50 plus .60.

The 1978 Frazetta Calendar features 12 new and dramatic paintings that originally graced the covers of Robert E. Howard, Edgar Rice Burroughs and special Science Fiction book club editions, all elaborately mounted by Frazetta to enhance their impact and beauty. Get your copy for $4.95 plus .60 postage and handling.

The Rare Frazetta is the newest and best collection of art yet from the master of fantasy. An inspiration addition to any collection, this volume contains dozens of rare movie posters, record jackets and out of print portfolios within over full-color cover. Available for a limited time only, for first $5.00 plus .60 postage.

For the specialist, **The Sensuous Frazetta** is a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of females with curves in places where most girls don't even have places! Full and double-page sized pin-ups make this one of the most unique Frazetta offerings yet! $2.00 plus .60.

THINK YOU KNOW
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THE HEARTS OF MEN?
NOT UNTIL YOU'VE
SEEN THIS
BOOK!

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UNSEEN SHADOWS

Unseen Shadows is a book of revelations of the secret life of the pulp era's premiere Master of Darkness, unveiled by Shadow paperback cover painter Steranko. **Unseen Shadows** is a 84-page collection of 50 extremely tight and detailed pencil renderings which were the preliminary roughs for the finished Shadow paperback cover paintings. Every drawing is reproduced in its *original size*, and is carefully drawn in varying gray pencil-shaded tones to closely approximate the full range of light, dark and textured values of the final paintings. This is the Shadow that only the artist and the art director usually see because many changes are made during the actual rendering. Nearly half of these drawings contain designs and concepts which *never appeared on any Shadow paperback cover!* There is an introduction and illustrated explanation of *How I Paint the Shadow* by Steranko, and an Afterword by Walter Gibson. The entire volume is appropriately printed in midnight black, and both covers are 8x10½" reproductions of the two most action-filled and pulp-flavored paintings, in full-color without type. **Unseen Shadows** is a collector's dream, available in a regular paperbound edition for just $4.00. There is also a *deluxe hard back edition* of **Unseen Shadows**, limited to 325 copies (the exact number of **Shadow** pulps originally published) specially signed by Steranko for $12.00.

FANDOM'S COMICS

The Comic Crusader Storybook is Marty Greim's magnum opus tribute to the fan art and creativity that spanned over a decade-and-a-half of characters and creations to pay homage to the great Marvel heroes of the 60s. This brand-new volume is 168-pages in length, with never before-published art by Steranko, Adams, Adkins, Dillon, Sutton, Sladon, Nebres and others illustrating such unforgettable fandom heroes as Dr. Weird, The Eye, The Defender, Goodguy, The Eclipse and The Shade. Over three years in the making, **The Comic Crusader Storybook** also features full color covers by Joe Simon and Dick Giordano—a truly massive spectacle of organized fan activity with a cast of hundreds, for $8.50.

FRANK BRUNNER

After Image, an impressive new portfolio of illustrations, paintings and never-before-published art by master fantasist Frank Brunner. Packed with 52 pages of barbarians, sorcerers, wild women and unbridled imagination, **After Image** also features six pages of full-color paintings which are printed here for the *first time ever*. There's also a wealth of original art tributes of Frank's favorite comic work, an up-to-date checklist of Brunner's accomplishments and pages of running commentary in which the artist reflects on the success or failure of individual works, all collected underneath attractive and distinctive full-color covers. An impressive portfolio for one of comic's most popular and talented artists, available for just $5.00.

MARVEL INDEXES

These two books are the latest additions to the complete Marvel Comics Index series, both focusing on the heroes from **Tales to Astonish Volume 2**. **#1** features every comic cover and fact dealing with the Incredible Hulk. **Book #2** does the same for the Sub-Mariner's many appearances, and features a cover based on an unpublished Bill Everett layout from the Golden Age. Both feature full-color covers, and are available for just $3.95 each.

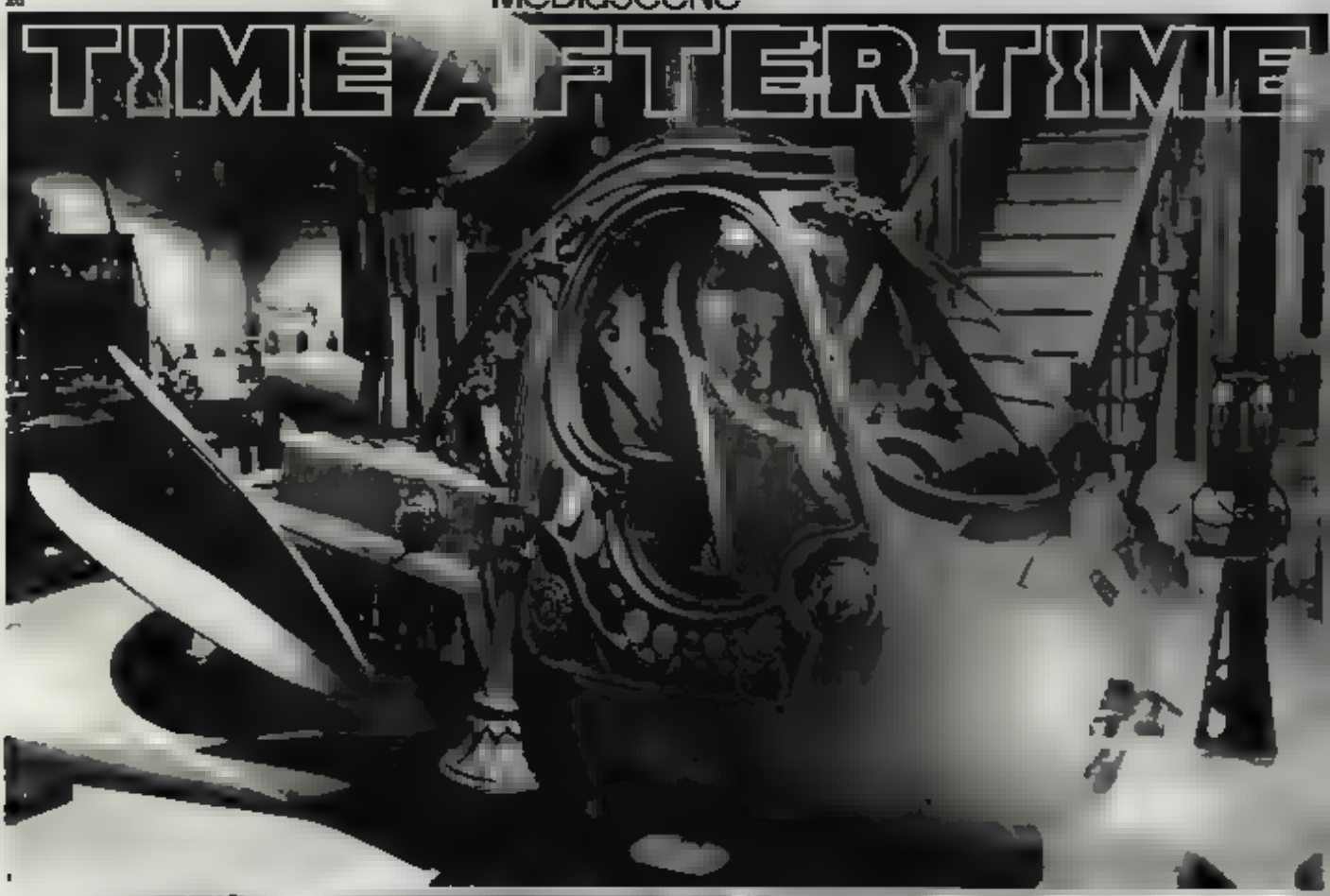
BERNI WRIGHTSON

Presenting: A brand-new collection of all-b/w reprints by the master of the macabre, Berni Wrightson. **Tales You're Sure Before. Back For More** Now in a single 84-page high-quality black and white volume are seven long out-of print horror/humor and science-fiction stories from the defunct pages of **Web of Horror**, **Bedtime Stories**, and assorted fanzines. Written and drawn by Wrightson, with an introduction by Eric Kimball. **Back For More** is a gold-plated opportunity to acquire these classic comics at a bargain price—just $3.95. Both covers are in full-color and the front is an original painting, so that Wrightson fans will have to buy the book anyway. Diabolically clever, isn't it?

SILVER SURFER

The Surfer is back, and we're got him. Now Marvel's gleaming rider of the star-ways is available in a movie-length epic produced by the team that originally created him in their first collaboration in years. Stan Lee and Jack Kirby have combined their talents in this titanic 100-page adventure starring the Silver Surfer, the sorcerer Galactus and a host of fantastic allies and adversaries. Not a reprint book or a collection of old Surfer tales, this new full-color volume is completely original and created especially for this edition. Here is the Surfer at the height of the power—poetic, provocative and supremely powerful. **The Silver Surfer** is $4.95.

TIME AFTER TIME



JACK THE RIPPER vs. H.G. WELLS IN A NEW TIME TRAVEL THRILLER

The place is London the year 1893. A young and eager H. G. Wells, writer, inventor, prophetic thinker, is about to unveil his newest creation, The Time Machine. His audience consists of several gentlemen friends, including his brilliant and distinguished chess partner Dr. Stevenson.

In the middle of their inspection of Wells' handiwork, there is a knock on the door. Jack the Ripper has murdered a prostitute in the area and the police are conducting an intensive search.

Discovering bloody gloves and scalpel in Dr. Stevenson's medical bag, the police are convinced they have found their man but alas, the elusive fellow has vanished—carried by Wells' Time Machine far into the future—to 1979. And by a chronological and geographical fluke, to San Francisco, California.

Wells, believing the future to be Utopia realized, is so distraught at having tossed Jack the Ripper on an unsuspecting haven of peace and tranquility that he vows to find Dr. Stevenson and bring him to justice. His pursuit becomes a grand adventure as Wells not only finds Dr. Stevenson, but true love in the person of Amy Robbins, a Bank of London employee who helps Wells in his search.

And so the stage is set for one of Warner Bros. most imaginative films of recent memory, Time After Time, a story which puts two 19th Century British representatives right in the place and commotion of the 20th Century American scene.

Time After Time is a film which works on five distinct but interlocked levels. It is science-fiction, a comedy, a romance, a thriller and a social commentary of our times. The social comment is made by H. G. Wells, who notes that the great irony of contrasting 1893 with 1979 is that things aren't necessarily better, they are just more efficient. Wells expects the future to be Utopia, but in many ways it isn't as good as what he left behind.

The science-fiction aspect of the film centers on the idea of time travel. Much like Jules Verne's submarine in **20,000 Leagues Under the Sea**, Wells' Time Machine may well be an archetype. A working model of the Time Machine is used in **Time After Time**, built of fiberglass on a metal frame, complete with solar power source. There is a precedent for the solar energy feature in 1882 a French engineer named Abel Pifre ran a solar-powered printing press.

Time After Time marks the directorial debut of novelist-screenwriter Nicholas Meyer who rocketed to prominence with the publication of his second book, an homage to Sherlock Holmes, which spent 40 weeks on the best-seller lists. **The Seven Per Cent Solution**. Not only did **Solution** spawn a sequel, **The West End Horror** but it allowed Meyer to break into films as the screenwriter for the 1976 movie adaptation.

Meyer's dual career has since continued to flourish resulting in a new novel **Black Orchid**, and teleplays for ABC movies of the week, **Judge Dee** and **The Night That Panicked America**. Another film script, **Invasion of the Bee Girls** soon followed. Then **Time After Time** was brought to his attention by an old college friend, the author Karl Alexander.

Inspired by the success of **Seven Per Cent Solution**, Alexander created **Time After Time** as a novel titled **The Time Travelers**. He then sent the manuscript to Meyer who recognized the obvious cinematic potential. The novel is still unpublished but Meyer managed to convince Warner Bros. to back the project and install him as the director with filming starting September 15 of last year.

Meyer is not only directing **Time After Time**, but he is also adapting Alexander's story for the screen, making this project a tour de force for the 32 year-old creator. Crashing the gates of big-time theatrical production is a positive goal for Meyer who has already turned down offers to direct TV films on the basis that the medium "only teaches you to be fast." He believes that the idea of going to movies in theatres is becoming important to people used to seeing stories "interrupted every 15 minutes by a deodorant commercial."

The cast for **Time After Time** includes Malcolm McDowell as H. G. Wells, David Warner as Dr. Stevenson (Jack The Ripper) and Mary Steenburgen as Wells' love interest in 1979. The lack of big-name stars is not considered a major problem, however with Meyer citing the then-unknown cast behind the success of George Pal's 1960 **Time Machine**. That is the only similarity between the two films, being admitted. However the new film is more technologically oriented, with the $70,000 machine much more temperamental than its human co-stars.

The producer behind **Time After Time** is Herb Jaffe, an independent film-packager who has already brought historic fantasy to the screen with **The Wind and The Lion**, as well as pure sci-fi in **Demon Seed**. **Time After Time** is Jaffe's fourth major film project and he became involved with it through his friendship with Meyer. He found the script to be full of that rare potential necessary for successful film drama, and is so pleased with Meyer's capacity to helm both the writing and directing chores that they are already arranging to team again for a project next year titled **Castaways**.

When asked to describe the current filming of **Time After Time**, Jaffe modestly typified the meeting between H. G. Wells and Jack the Ripper as "Just your basic science-fiction, thriller comedy romance." ●

ILLUSTRATIONS: 1) and 2) profile and head-on view of the ornately designed new model Time Machine. 3) Malcolm MacDowell as the displaced H.G. Wells with his 1979 sweetheart, Mary Steenburgen. 4) Wells posed before a modern day Museum exhibition commemorating his life as "A Man Before His Time." 5) David Warner as the time-traveling Jack the Ripper. 6) The Ripper at bay with his lovely hostage. 7) Wells, being a fresh new look at the unexpected time traveling difficulties he has encountered. 8) The film's director and crew on stage, studying the full-size model of the **Time After Time** machine.

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Hard to believe until you've actually seen the work of CHRIS ACHILLEOS. England's foremost fantasy artist. This hefty volume reproduces almost 80 examples of the artist's most spectacular paintings, most of which were originally done as British paperback covers for the savage sorcerous adventures of Howard, Moorcock and Burroughs. Achilleos barbarians, demons, wizards, monsters and amazons are all in the heroic tradition of FRANK FRAZETTA—but unlike the Frazetta books, EVERY PAGE IS IN EXPLOSIVE FULL COLOR and features THREE TIMES AS MUCH MATERIAL. Fantastic robot assassins, exotic warrior women, giant armor-clad champions, unworldly creatures, all never-before-seen in America. $7.95

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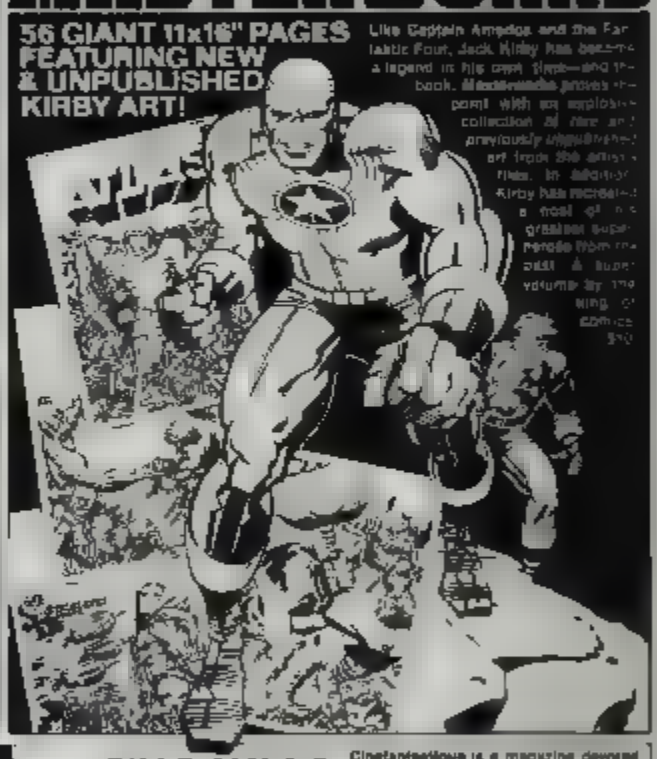
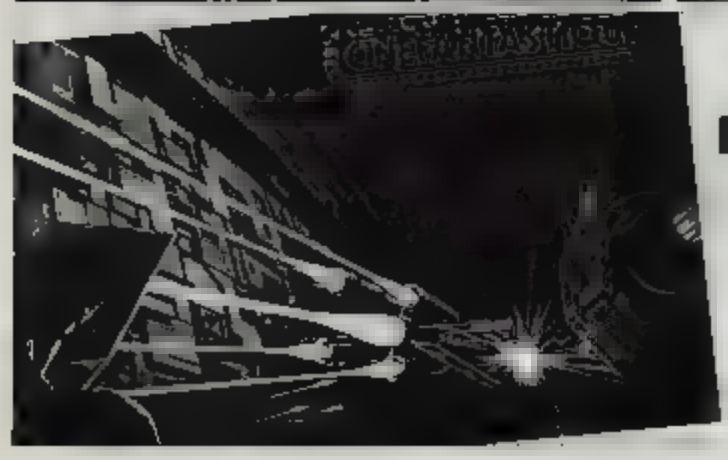




STAR WARS, CLOSE ENCOUNTERS, THE FURY AND MORE IN A GREAT NEW DOUBLE ISSUE!

Cinefantastique is a magazine devoted exclusively to fantasy and science fiction films: a top quality, professional publication featuring in-depth articles and revealing photos of the most obscure to the most famous movies ever made. We have acquired a small quantity of the latest double issue which covers the making of Star Wars in 23 interviews with the film's artists, technicians and artists. Over 60 pages, packed with photos in color, give the most complete behind-the-scenes story yet! Special emphasis is given to Star Wars' great FX, with details of the unique techniques and equipment used. A dozen more features include **Close Encounters, Laser Blast, Planet of the Dinosaurs, The Fury, The Medusa** and others, plus interviews and reviews to fill out a great 88-page issue, with full-color wraparound covers. $5.00

COMIXSCENE

Rising prices, cancelled series and new titles loom on the Marvel horizon as the 1979 comic season stands on the far-reaching shadow of Superman—The Movie.

As expected Marvel will take the long-awaited price hike to 40-cents for their regular comic format books in February nearly a year after DC first began raising their cover charge in a similar attempt to cope with ever-escalating costs.

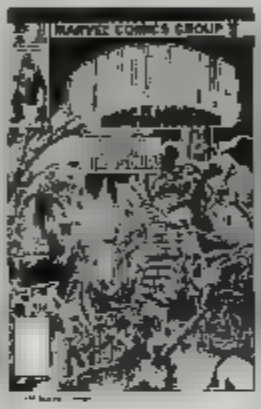
"I swore far and wide, when DC first went to 50-cents and later when they were out to 40-cents, that Marvel would hold the line at 35-cents throughout 1978 and as far into 79 as possible," explained Marvel's Jim Shooter. "One month into 1979 may not seem like much but we must face the realities imposed by rising paper and shipping costs. Nobody wants to hold down prices more than I do and I'm sure that the comparison between Marvel and DC sales for late 978 will show that even the nickel price difference is important to the kids who buy the bulk of the comics.

"Marvel has always been reluctant to raise prices in comparison to nearly every other company and even now we feel a responsibility to produce something extra in exchange for the new 40-cent price tag. Financially we're just passing along the demands of our non-creative manufacturers but every time the cover charge rises, we are on the spot to justify it to our readers minds as well as their pocketbooks.

"To this end, we are pruning the line-up of a number of marginal profit books and replacing them with new magazines which will call for the same general output of material so that no-one will be without a job. We don't want to put out any second-rate comics anymore and any new titles will be treated as special events from now on. If possible we're going to return to the approach of handling all our books like super-stars. Stan has even begun to take a major role in mapping the future of the Marvel Age by sitting in on new book planning sessions, and making observations and contributions concerning many of the other titles.

The eight color comics being cancelled are **The Black Panther, Captain Marvel, John Carter Mr Marvel, Red Sonja, Rawhide Kid, Kid Colt** and **Godzilla**. Sales time and race spaces are behind all the cuts except Godzilla, which was actually selling quite well but the demands made by the owners for contract renewal were just too stiff to accomodate. We simply agreed to part company after issue 24 which technically exceeds the original contract time, but allows us to finish the story already in progress.

Howard the Duck is one of the new magazine format projects slated to take up the slack



originally when the decision was made to kill the color title and start a black & white magazine. The comic's closing was set for issue 89 even though Colan and Wolfman had already written and drawn the extra three issues worth of material months ago. As a compromise, a 60-cent giant issue will be put out with 84 pages of material and numbered 70- sort of a non-annual Annual. The displaced 16-odd pages had to be trimmed from the existing material in inventory and will hopefully find their way into the black & white.

Meanwhile Wolfman is trying to pull off Dracula's resurrection for the newly hatched magazine, utilizing an only different characters and a novel-like approach retaining the creative team of Gene Colan and Bill Mantlo. Howard's first issue will hit the stands in March, two months after the last comic size issue bites the dust.

Marvel Spotlight will return as a color comic, showcasing new characters in preparation for full series try-outs.

There is also a **Dracula** black & white magazine on the schedule planned for initiation two months after the last color comic is distributed- and thereby hangs a tale.

Marv Wolfman originally planned to finish his tenure on the **Tomb of Dracula** with issue 72, winding up all his characters and sub-plots so as to render them unusable in the future. Unfortunately, when the decision was made to kill the color title and start a black & white magazine, Colan and Palmer will once again illustrate the series and Marv will attempt to experiment with the visual format of the magazine by utilizing text type instead of hand-lettering in issue 3.

All of this may be conditional upon the final editorial decision of just who is going to guide the vampire's flight. Wolfman has been **Dracula's** writer editor for several years and is reluctant to suddenly begin submitting his work to Rick Marschall's special features department for approval. "Control of the total package is essential to precision quality comics," Marv explains, "and all of what is the storyline Roy has on Savage Sword of Conan. I know the [illegible] of my part of the lead 40-page feature and want the tone of the magazine to be set by all the features. I certainly know I care enough to make sure that this will happen every issue."

Currently scheduled as the back up series in the new **Dracula** is a fresh version of Santanna, to be written by Michael Fleischer, primarily because Marvel sort of promised him the Dracula color comic after Wolfman's departure. The assignment of Santanna fills Marvel's commitments to him for work and allows Mike to write without standing in the shadow of Marv's five-year run of stories, providing of course that Mike refrains from making people into jelly or crushing them in their

COMIXSCENE

cers

The **Weirdworld** saga continues to raise controversy in the special features department due to its chaotic artistic situation. The latest development is that John Buscema has found the panel-painting system with watercolors to be so time consuming that it conflicts with his commitments to Roy Thomas multiple Conan projects. John does enjoy the **Weirdworld** material though and intends to submit lightly finished pencils to be inked by Rudy Nebres, and colored by Steve Oliff.

The enthusiasm for this project as well as Conan and Palmer's **Starlord** book is very high in the special features department and plans are underway to advertise them in various non-comic fantasy publications such as **Analog** and **Asimov's S-F Adventure Magazine**.

Other special projects and full-color magazines under consideration currently include not only a color **Red Sonja Super-Special**, but a possible regular black & white series to provide an outlet for the now-cancelled Red and other REH nonbarbarian heroes.

upcoming plots and plans for conan fans

Roy would also like to schedule two color Conan **Super-Specials**, back-to-back every once in a while to accomodate adaptations of some of the longer Conan tales in an extra-special showcase form.

The regular **Savage Sword of Conan** will continue to support the bulk of the long-form Conan stories and adaptations, with issue 40 launching a massive four-part adaptation of Conan *the Buccaneer* by DeCamp and Carter. Each segment will be 30 to 50 pages long and will be illustrated by John Buscema. Following that, Roy will adapt Howard's original *Treasure of Tranicos* in two parts, the first 30 pages of which are penciled by Gil Kane, the rest being finished by Buscema. Then it's on to *The City of Skulls*, adapting the DeCamp and Carter story in as many pages and chapters as necessary.

In the area of movie adaptations several plans have been aborted for various reasons, but the number of negotiations remains high. The only project almost ready to start work on is **The Amityville Horror** to be drawn by Gene Colan as soon as the final papers are signed. Colan by the way has become a semi-permanent fixture in the special features department lately with his only color comic work appearing in **Dr Strange** on a bi-monthly basis.

There is an inexplicable amount of activity surrounding the **Fantastic Four** title these days, the most notable of which is the ten percent increase in sales during the late summer just before the TV series began on air. The preliminary sales figures on issue 28 place it third after **Star Wars** and **The Hulk**, but nobody can pinpoint precisely why this increase in sales occured so suddenly. Happy to be riding the crest of such a successful wave, Marv Wolfman is simply trying to stay on top by continuing to follow through on the storylines he has been planning concerning a **Nova** revival and hopes that it's his stories that people are buying. TV's Herbie the robot will make a one-shot guest appearance in FF 208 as John Byrne takes over as the series artist, partially so that inker Joe Sinnott will be provided with more complex pencil art rather than Keith Pollard's looser style.

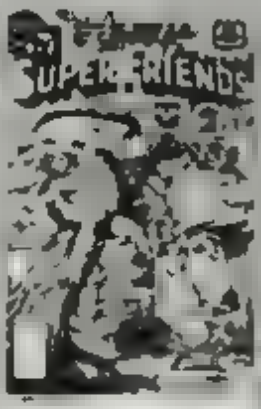
Spider-Man 200 will be going on sale soon with a surprise inside—Stan wrote one page of the story at his request to retain his connective link with the series. Wolfman plotted the story so that the single page will perfectly suit Lee's technique of characterization without disrupting the story flow and invites readers to guess which of the 34 pages in the book Stan wrote.

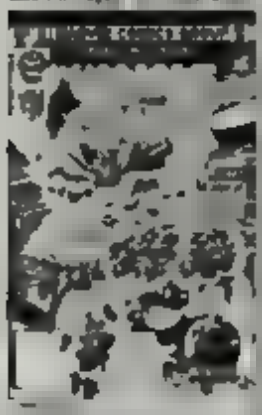
Battlestar Galactica has gone through some traumatizing experiences between Marvel and Universal's legal department, but it still appears to be one of the greater successes in the line-up. In the first place, even as the pages for the **Super-Special** magazine-sized issue of **Galactica** were rolling off the press, the Universal legal department decided that lines in the last portion of the book had to be changed. Stop the presses! Throw out literally tons of paper and thousands of dollars in press time.

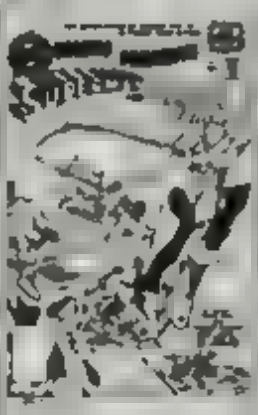
By the time changes were made costs were so high that reprinting the entire job was out of the question, so the decision was made simply to finish the rest of the run and call the majority of the publication's costs an enormous loss. After all, they were covered by the Treasury comic and paperback formats soon to be issued, so the result was an instant collectors item. Now for the comics version of the story. Ernie Colon is expanding on his abbreviated rendition of the TV pilot adding all the spectacle and hardware that he did not have access to months ago.

A side effect of this series status conferred upon **Galactica** is the luxury of time, which was in short supply when the main

news/views/reviews from the world of comics

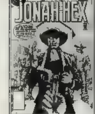






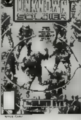
COMIXSCENE

despite the fact that his covers are blatantly sought after for their sales impact. Rivalled only by Kirby, Buscema and Kane, Kubert is the sole comic artist whose total vision is available in its entirety—from the highly effective yet simple dynamics of composition to the poignant

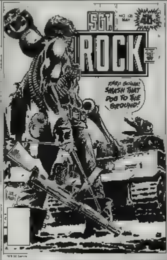


essence of characterization conveyed by the casual and earthy technique of inking.

Perhaps DC's war books are out of step with most comic creator's inclinations towards fantasy, and maybe they simply aren't as good as they need to be to excite fan interest. On the other hand, only Kanigher, Kubert, Heath and Severin ever really tried to uplift the status of the war comic, but their work was ignored in favor of the truly explosive energy of Lee and Kirby, both of whom are now regarded with tolerance or outright hostility by the same audience that once praised them as gods.

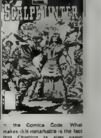


Marvel appears to have found the key to superhero success and fantasy entertainment. Maybe DC's future lies in a different direction, where their war books' lighter writing, universally humanistic characters and real relationships between characters supplant the too-common alliances between people who ultimately don't need each other.



That was the strength and attraction of DC in the late 50s and early 60s, even in such flimsy titles as Jimmy Olsen and Captain Storm.

In case nobody noticed, Charlton Comics have been publishing their reprint books completely without the approval



of the Comics Code. What makes this remarkable is the fact that Charlton is also using pre-code horror stories that would probably not normally pass the usual restrictions, and nobody seems to give a damn one way or the other.

The decision to abandon the Code was reportedly a conscious one, based upon the fact that

[illegible] Steranko. Chandler [illegible] Deluxe Edition [illegible] The Collector's Edition is a [illegible] unique autographed bookplate limited to 150 copies [illegible]

[illegible] covers and features 120 pages of [illegible] in this format for $4.95

The First Kingdom [illegible] sweeping mythos in the tradition [illegible] The First Kingdom's opening chapters are ready now for $1.00 each.

COMICS & COMIX

[illegible] Tarzan is the Land that Time Forgot [illegible] England [illegible]

The [illegible] Experience [illegible] machinery and magic [illegible] illustrations in a giant [illegible] volume bound in a unique [illegible] and black cover. A limited [illegible]

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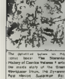
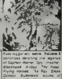
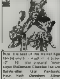


The [illegible] comic book: The Steranko History of Comics Volume 1 tells the inside story of the Great [illegible] Captain America. The [illegible] 200 artwork and illustrations [illegible] wraparound color poster cover. $4

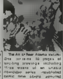


[illegible] Volume 2 continues detailing the legends of Captain Marvel [illegible] Fawcett and Quality heroes and [illegible] color wraparound cover. $6

THE VIEW BEHIND THE SCENES WITH THE COMICS AND THEIR CREATORS

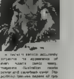


From the best of the Marvel Age [illegible] super Collectors' Classics feature [illegible] Fantastic Four [illegible] Silver Surfer [illegible] Avengers [illegible] Captain America and more by Kirby, [illegible] Buscema, [illegible] Steranko. All [illegible]



The Art of Neal Adams Volume One contains 10 pages of exciting drawings including [illegible] comic [illegible] layouts and pages, movie posters, stage designs and [illegible] full-color covers featuring the Marvel and DC heroes and The Spirit. $3

The Art of Neal Adams Volume Two is a brand-new [illegible] collection of [illegible] 8-page comic story originally done to accompany a [illegible] Dracula and the Werewolf. There is also an unpublished [illegible] advertising comic strip [illegible] illustrations and posters [illegible] comic book characters. $3



[illegible] accurately [illegible] the appearance of [illegible] comic story, magazine illustration, movie poster and coverback comic. The [illegible] and unpublished pieces, while the [illegible] section [illegible] of his work. [illegible] between full-color covers also available at $5

news/views/reviews from the world of comics

there is a $30 charge, per book, per month for Code certification and review. Apparently, Charlton has decided to save the money, run without the cover seal, and take their chances. The result has been a revealingly profound silence and lack of concern. Nobody seems to care one bit on

any level, from the numerous distribution outlets to the Comics Code Authority itself.

In light of all this, it could be only a matter of time before one of the major companies decides to abandon the Code system as well. The continual slackening of the existing rules, as well as the genuine absurdity of any form of regulation born during the

McCarthy era will sooner or later lead someone to ask: "Who need it?"

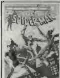
From the people who brought you **Sabre**, Eclipse Enterprises has announced their plans to produce two new books in the coming year by four of comics best known (and most notorious)

talents. Steve Gerber, breakdown artist Will Meugniot and penciller /inker Craig Russell will team for the 48-page story of **Stewart the Rat**. And Don McGregor will return, this time with Marshall Rogers for a 48-pager titled **Detectives, Inc.**

Both books will feature **Sabre** quality, size and production on heavy vellum paper, with the addition of full-color covers and square-backed binding. The total length of each title is 52-pages, and all editorial decisions are being left to the creators, so that what appears on the page represents their own success or failure. The feasibility of this policy has been proven by the

fact that **Sabre** has recently gone back for a second printing and new projects like **Stewart the Rat** and **Detectives, Inc.** are underway.

MEDIASCENE will offer complete progress and illustrated features on each book as their publication dates are set, along with all future news on projects from Eclipse Enterprises.●



Volume 1 is a tour-de-force of web-slinging action, showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (if titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, for $3.95 plus .50 postage and handling.

Volume 2 is the complete indexed chronicle of Conan and all the Marvel barbarians. With a full-color cover by Marvel artist Tim Conrad, this book is not only larger than the first volume, but encompasses the full spectrum of Marvel's sword and sorcery heroes, including Kull, Bran, Thongor, Kazar and Conan in both comics and magazines. At $4.50 plus .50 postage.

Spotlights Marvel's top super-hero groups, in a hefty 116 pulse-pounding pages — and gives you mighty Captain Marvel as a special bonus. A full-color cover by Neal Adams makes this volume a collectable—and the data inside makes it invaluable. The biggest and best of the series to date, the new **Avengers Index** — $4.50 plus .50 postage and handling.

Focus is on the **Fantastic Four** and the **Silver Surfer**, with a unique painted cover by Starlin. Marvel's two most imaginative sci-fi superhero series are carefully catalogued, with The Human Torch in the bargain. Hundreds of covers, credits and synopses. A display of quantity and quality yet to be matched. $4.95 plus .50 postage.

The mythic tales of Asgard are the subject of **The Mighty Thor Index**. Hundreds of exciting covers and thousands of facts and figures with a definitive portrait of the heroic fantasy seen in the pages of Journey into Mystery, Thor and more. Over 100 pages, with a full-color cover painting by Tim Conrad. The Thor Index is $4.95 plus .50 postage and handling.

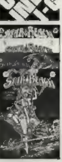
Doctor Strange and his mysterious companions fill the pages of the **Strange Tales Index**. This is a mammoth volume, covering not just every Dr. Strange series, but The Power of Warlock, all the annuals and Nick Fury, Agent of SHIELD. The usual facts, photos and background are wrapped in a new full-color cover, all for just $4.95 plus .50 postage and handling. Ready in November.

Roger Dean's **Views** are blazing record jackets and paperbacks ... a schism between kind ... and perception reality ... a powerful, color-filled hinterland of nightmarish landscapes, ... plants, living ... beautiful machinery, and ... creatures are lavishly ... in a massive 12x12" ... printed on quality stock ... [illegible] record jackets and paperbacks you know the power of a master illustrative illusionist, combining precision, detail, technique, color and a flamboyant mystical imagination. **Views** is a book of ... magic, dreams, ... and ... all ... [illegible]

What are ground-level comics? Well, they're not underground, but they're not mainstream either. In a way, they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the pool of the overground artists in a format without censorship or the restrictions of the Comics Code. **Issue 1** features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. **Issue 2** introduces Stephanie Starr with art by Adams, Starlin, Giordano, others. **Issue 3** stars Dragonslayer and Linda Lovecraft, all drawn by ..., Vosburg, Lalande, others. **Issue 4** spotlights Cody Starbuck's return and all, by Chaykin, Vosburg, Lalande, others. **Issue 5** introduces Gideon Faust and features Chaykin, Starlin, Brunner, others. **Issue 6** features Michael Moorcock's Elric in The Prisoner of Pan Tang, adapted by Bob Gould and Eric Kimball, with a

ADAMS
BRADBURY
BRUNNER
CHAYKIN
RUSSELL
SMITH
STARLIN

newly painted cover pieces by Jeff Jones. Ray Bradbury, Alex Niño and Jeff ... Dodo of Mount Olympus are also featured. **Issue 7** contains art and scripts by Joe Staton, Mike Vosburg, Steve Englehart and Mike Friedrich, with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews his most ambitious project yet. **Issue 8** begins a three-part adaptation of Wagner's Parsifal by Craig Russell, who also provides the wraparound color cover. John Workman continues the tales of Mount Olympus series, and there is also new art by Gene Day and Ken Steacy. **Issue 9** explores God and the galaxies with 48 pages of story and art by Ken Steacy, Dean Motter, Gene Day, Michael Gilbert and more. A spectacular wraparound cover by Steacy tops off this cosmic commemorative collection. **Issue 10** sports a fantastic panoramic cover by Frank Brunner, followed by the second 10-page installment of Parsifal by Craig Russell. Mike Vosburg presents a 14-page adaptation of an H. P. Lovecraft tale, and much, much more. **Issue 11** continues The Sacred and the Profane super space saga, with a wraparound cover by Ken Steacy. A new series by Gray Lyda begins, along with a host of entertainments by Lee Marrs, Gene Day and Dean Motter. **Issue 12** is a special breakthrough for **Star*Reach**, featuring an eight-page section in full color, along with 32 pages of regular black and white stories for $1.50. Available February. You must be 18 to ORDER, but you'll be glad you did.



ADAMS, ADKINS, BAMA, BARR, BUCKLER, CHASTAIN, CHAYKIN, COCKRUM, DRUILLET, FABIAN, GOULD, GULACY, KANE, KURTZMAN, LARKIN, LEIALOHA, MAITZ, NEBRES, NINO, NOREM, ROMITA, ROZEN, RUSSELL, STERANKO, THEAKSTON, TOTH, WINDSOR-SMITH, AND WRIGHTSON ARE ALL REPRESENTED IN THE THIRD BIG ISSUE OF THE

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☐ H	☐ T	☐ 2L	☐ 3D
☐ I	☐ U	☐ 2M	☐ 3F
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B) THE GORBLIMEY PRESS CATALOG is a two-year time capsule portfolio of Barry Smith's published works in 1974 and 1975, most of which are out of print. The book is 8½" x 11" with all pieces presented full page size. Smith has included a penetrating 4500 word critique on the progress and purpose of Gorblimey Press. Printed in two colors throughout, the **GP Catalog** is $3.00 plus .60 postage.

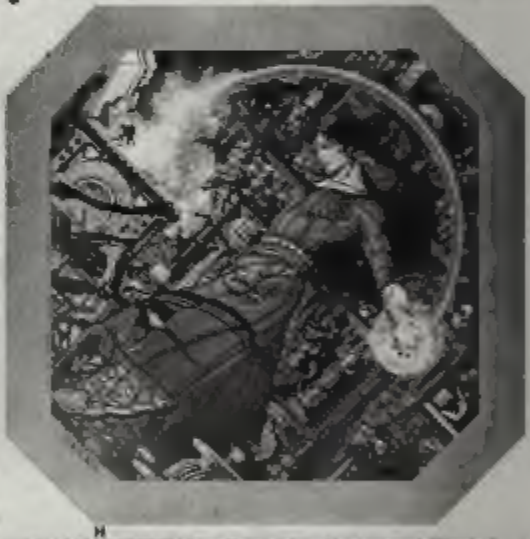
C) WHITHERING - a breathtakingly realistic black and white print of a demonic deathshead vision. A superior achievement of intricate detail, **Withering** is 15" x 20" for $2.50 plus .60 postage.

D) THE LORD OF THE BLACK CORSAIRS IS Smith's newest and most strikingly savage poster to date. Reproduced same-size (18x24") and in blazing full-color, **Lord of the Black Corsairs** is a dazzling display of barbaric might for $4.00 plus .60 postage.

E) THE MOON & STAR BOOKMARKS are 9" high, and come in two different sets of five, with color borders. Tuck them in your favorite Conan novel or mat and frame them collectively. Red is a striking savage beauty brandishing sword and spear. Blue is a sequential midnight dance by a near-naked maiden. Order by color, $1.50 each, both for $2.50.

F) BOOK OF SAMOTHRACE Reproduced original size (24" x 30"), this print is a fascinating conceptual presentation in six colors. The signed and numbered edition is $12.00 plus $2.00 postage and insurance. Unsigned is $8.00 plus .75.

G) THE ENCHANTMENT is an unearthly, enigmatic and evocative probe into the universal mystery of reincarnation. **The Enchantment** is in full color, measures 13"x25", and is the last of a limited signed edition of 1500. $7.50 plus .50 postage.

H) PANDORA A curiosity must be satisfied . . . Smith captures this moment in a full-color print with a wide gold border. 24½" x 24½" in an octagonal format, these are the last of 1500 signed editions, mailed flat for $25.00 plus $3.00 postage, insurance.

I) DEVIL'S LAKE is an exceptionally beautiful and haunting print, in full-color on quality paper. An overpowering 25" x 25", **The Devil's Lake** is available unsigned for $5.00 plus .75, or signed and numbered, printed on heavier paper, and mailed flat and insured for $30.00 plus $3.00.